


# **DIDACTIC STRATEGIES FOR THE USE OF LYRICS IN RELIGIOUS EDUCATION**

**YOUNG-MI KIM**



**Dissertation presented for the degree of**

**DOCTOR OF PHILOSOPHY  
(Education)**

**at the University of Stellenbosch  
Stellenbosch  
South Africa**

**Promotor: Prof C.D. Roux**

**January 2004**

### **DECLARATION**

**I, the undersigned, hereby declare that the work contained  
in this dissertation is my own original work and has not  
previously in its entirety or in part been submitted  
at any university for the purpose of obtaining a degree**

**Signature**

**Date**



## ABSTRACT

The purpose of this study is to identify didactic strategies for the use of lyrics in children's religious education. This is done to enhance and facilitate children's spiritual growth by means of singing lyrics.

The study pays particular attention to the recognition of the role of lyrics in Christian religious education as a maturing agent. Lyrics help to provide children with the opportunity to communicate with God by revealing God's characteristics through theoretical and doctrinal content in an artistic form. Lyrics enrich children's religious development by helping them to express their joy and praise of God. Lyrics can also help children to experience a special quality of fellowship when they sing together. Lyrics ease the stiffness which can occur during the process of education.

The survey of lyrics in Christian history also reveals that lyrics played an essential role in the lives of Christians throughout history. Lyrics have been used for worship, education, evangelisation and fellowship. Lyrics have functioned as a medium in which people have conversations with God and worship Him. They have also been a delightful source through which people learn about God through joyful experiences. Lyrics have helped Christians to establish true fellowship in their faith by singing together.

The study reveals, however, that lyrics today do not seem to be effective in supporting people, including children, in their encounters with God. As much as lyrics can help children, they can also be obstacles to children's spiritual growth because of their inappropriate contents or improper ways of presentation. Children might misunderstand religious concepts by acquiring "unfamiliar" doctrine from lyrics. It seems that children can also develop inappropriate ideas and attitudes about worshipping under the influence of self-oriented or fun-seeking styles of lyrics.

This potential of lyrics to influence children either positively or negatively is often overlooked. The question that may be raised is: what should be done to facilitate the lyric's maturing role and to keep it from being a hindrance in children's religious education? This study attempts to identify systematic and scientific didactic approaches of teaching lyrics as a way of heightening the positive role of lyrics in children's spiritual growth.

For the identification of didactic strategies which are best suited for children's spiritual growth, the study presents approaches in which systems of coherent ideas, findings, activities and views concerning instruction and learning are performed. The didactic strategies are illustrated in three main phases, i.e. introductory, executive and assessment phases. Essential characteristics of the instruction-learning phenomenon in all its facets are absorbed into the theory as an overall guide for every teaching situation.

The study makes an effort to apply these didactic strategies to the practical situation of teaching lyrics. Korean children are chosen as the subjects for the teaching of lyrics and their religious development is empirically investigated as the basic research on the understanding of the learner in the didactic situation. The application of the general approaches to the definite and specific situation of teaching Korean children is

explained. Didactic approaches are redesigned, taking the specific didactic situation of Korea, including Korean children's specific religious characteristics, into consideration. These programmes can be effectively applied to other didactic situations, keeping them flexible in the light of the uniqueness of each lesson.

The ultimate aim of this study - the recognition of systematically organised didactic strategies and exemplification of their practical application to the detailed situation of teaching lyrics - is to maximise the effectiveness of lyrics for children's spiritual goodness, particularly in enriching children's religious knowledge and experience.



## ABSTRAK

Die doel van hierdie studie is om didaktiese strategieë te identifiseer vir die gebruik van lirieke in kinders se religieuse opvoeding. Dit word gedoen om leerders se spirituele groei deur middel van die sing van liedjies te fasiliteer.

Die studie fokus in die besonder op die herkenning van die rol wat lirieke, in hoofsaaklik Christelike religieuse onderrig, in die proses van volwassewording speel. Lirieke verskaf aan kinders die geleentheid om met God te kommunikeer deurdat God se eienskappe deur middel van teoretiese en dogmatiese inhoud as 'n vorm van kuns openbaar word. Lirieke verryk kinders se religieuse ontwikkeling deurdat dit hulle help om hul blydschap en eer vir God uit te druk. Lirieke kan kinders ook help om 'n besondere kwaliteit van gemeenskap ("fellowship") te ervaar wanneer hulle saam sing. Deur die gebruik van lirieke kan die stramheid wat dikwels met die opvoedingsproses gepaard gaan, in 'n groot mate verlig word.

Die opname wat van lirieke in die Christelike geskiedenis gedoen is toon aan dat lirieke dwarsdeur die geskiedenis 'n baie belangrike rol gespeel het in die lewens van Christene. Lirieke is deur die eeue gebruik vir aanbidding, opvoeding, evangelisasie en geloofsgemeenskap. Lirieke funksioneer as 'n medium waardeur mense in gesprek tree met God en Hom aanbid. Dit dien ook as 'n bron waardeur mense deur vreugdevolle ervaring van God leer. Lirieke help Christene om ware geloofsgemeenskap deur hul samesang te bewerkstellig.

Dit blyk uit die studie dat lirieke vandag nie meer effektief is om mense, insluitende kinders, in hul ontmoeting met God te ondersteun nie. Alhoewel lirieke kinders kan help, kan hulle in dieselfde mate struikelblokke wees in kinders se spirituele groei weens onaanvaarbare inhoud of onvanpaste aanbidding. Kinders kan religieuse konsepte misverstaan deurdat hulle met "vreemde" dogmas vanuit lirieke gekonfronteer word. Dit blyk dat kinders ook onaanvaarbare idees en houdings oor aanbidding kan ontwikkel weens die invloed van die selfgeoriënteerde of pretsoekende styl van sommige lirieke.

Die potensiaal van lirieke om kinders óf positief óf negatief te beïnvloed word dikwels misgekyk. Die vraag wat ontstaan is: Wat moet gedoen word om die lirieke se rol in die verwerwing van volwassenheid te fasiliteer en te verhoed dat dit 'n hindernis in kinders se religieuse opvoeding word? Hierdie studie poog om sistematiese en wetenskaplik-didaktiese benaderings te identifiseer om die onderrig van lirieke te bevorder ten einde die positiewe rol van lirieke in kinders se spirituele groei te versterk.

Om didaktiese strategieë te identifiseer wat die beste by kinders se spirituele groei pas, bied die studie benaderings aan wat stelsels van samehangende idees, bevindinge, aktiwiteite en sieninge betreffende onderrig en leer behels. Die didaktiese strategieë word in drie hoof fases geïllustreer, nl. die inleidende fase, die uitvoerende fase en die assesseringsfase. Essensiële kenmerke van die onderrig-leerverskynsel in alle fasette daarvan is in die teorie opgeneem as 'n allesomvattende riglyn vir elke leersituasie.

Die studie poog voorts om hierdie didaktiese strategieë toe te pas in 'n praktiese lirieke-onderrigsituasie. Koreaanse kinders is gekies as proefpersone vir die onderrig



van lirieke, en hul religieuse ontwikkeling is empiries ondersoek as die basiese navorsing ten opsigte van die begrip van die leerder in die didaktiese situasie. Die toepassing van die algemene benaderings tot die bepalende en spesifieke situasie van onderrig aan Koreaanse kinders word verduidelik. Didaktiese benaderings word herontwerp met inagneming van die spesifieke didaktiese situasie in Korea. Koreaanse kinders se besondere religieuse karaktertrekke word tegelykertyd in aanmerking geneem. Hierdie plooibare programme kan ook effektief op ander didaktiese situasies toegepas word, wat beteken dat hulle by elke unieke les aangepas kan word.

Die uiteindelijke doel van hierdie studie – die erkenning van sistematies georganiseerde didaktiese strategieë en die toeligting van hul praktiese aanwending in die onderrig van lirieke – is om die effektiwiteit van lirieke vir kinders se spirituele welsyn te optimaliseer en veral om leerders se religieuse kennis en ervaring te verryk.

## ACKNOWLEDGEMENTS

Bless the Lord who is my immovable Rock. He gives me strength and skill in battle.

He is always kind and loving to me; he is my fortress, my tower of strength and safety, my deliverer. He stands before me as a shield (Ps 144:2).

I would like to give special thanks to Prof. Cornelia D. Roux for her invaluable guidance throughout the years of my study. She has been a source of great support and encouragement whenever circumstances seemed impossible and when hope and strength seemed extinguished in my heart. She not only gave me academic advice as a promotor leader, but also helped me grow in faith in God. She reminded me that God often works in a mysterious way by leading us to see a way through suffering. She helped me hold tightly to what I have been given from God whenever I was discouraged in carrying out this study.

My heartfelt thanks go to my husband, Hyeo-See, and children, Bo-Ram and Elisa. When all signs of strength in me seemed at their lowest ebb, they fortified me by giving joy and comfort as a loving family. I am particularly grateful to my children for their patience and understanding, and for growing into happy and lovely girls.

There are a number of other people to whom I owe much gratitude. They include Dr Hees for his hard work in helping me polish up the language of this study, and Mrs Kibbee, Carole and Zackary for their help. I would like to thank Rev. J.M. Kang and Rev. E.C. Kim of O.M.C. for their spiritual guidance and words of wisdom. Thanks also go to my parents and friends who continuously support me with prayer, and to Hyun-Joo and Samuel Cho for their warm friendship and willing help in every computer problem I had to face. I am thankful to all the children who participated in my research, giving me the joy of experiencing their pure and honest hearts, and the researchers – students of Kwang-Shin University, Child Developmentalist's Academy, teachers and pastors of churches – who patiently and lovingly worked with the children for this study. A big thanks also to Prof. Roux and her research assistant, Petro du Preez, for the extra work of printing and compiling the dissertation.

I would like to praise God, who made this study possible by being my fortress and tower of strength. God shaped and refined me through pain, a faithful teacher, so that I may work for his greater glory. I will be happy if this study can be a little help in encouraging children to sing of God's grace and stand firmly in the love of God.

How good it is to sing his praises! How delightful, and how right! (Ps 147:1)



Even though the fig trees are all destroyed,  
and there is neither blossom left nor fruit,  
and though the olive crops all fail,  
and the fields lie barren;  
even if the flocks die in the fields  
and the cattle barns are empty,  
yet I will rejoice in the Lord;  
I will be happy in the God of my salvation.

The Lord God is my strength,  
and he will give me the speed of a deer  
and bring me safely over the mountains.

(Habakkuk 3:17-19)

**For my husband and children**

**Hyeo-See, Bo-Ram and Elisa Kim**



## **TABLE OF CONTENTS**

### **CHAPTER 1**

#### **ORIENTATION OF THE STUDY ON DIDACTIC STRATEGIES FOR THE USE OF LYRICS IN RELIGIOUS EDUCATION**

1.1 INTRODUCTION	1
1.2 PROBLEM IDENTIFICATION	2
1.2.1 LACK OF RECOGNIZING THE ROLE OF LYRICS	2
1.2.2 INSUFFICIENT PROVISION OF WELL-DESIGNED DIDACTIC STRATEGIES FOR TEACHING LYRICS	3
1.2.3 NEED FOR EMPIRICAL RESEARCH ON KOREAN CHILDREN'S RELIGIOUS DEVELOPMENT	5
1.2.4 NEED FOR PRACTICAL APPLICATION OF DIDACTIC STRATEGIES TO THE USE OF LYRICS	6
1.3 AIM	6
1.4 HYPOTHESIS	7
1.5 RESEARCH DESIGN AND METHOD	8
1.5.1 LITERATURE REVIEW	8
1.5.2 EMPIRICAL RESEARCH ON KOREAN CHILDREN'S RELIGIOUS DEVELOPMENT	9
1.5.3 APPROPRIATE MEASUREMENT TOOLS	10
1.6 ORGANISATION OF THIS STUDY	11

### **CHAPTER 2**

#### **THE ROLE OF LYRICS IN RELIGIOUS DEVELOPMENT**

2.1 INTRODUCTION	14
2.2 THE DEFINITION OF LYRICS	14
2.3 LYRICS AND FAITH	14
2.4 THE PURPOSE OF LYRICS IN RELIGIOUS EDUCATION	16
2.5 LYRICS AND RELIGIOUS MATURATION	16
2.6 ROLE OF LYRICS	16
2.6.1 ROLE OF LYRICS AS TEXTUAL INFORMATION	17
2.6.1.1 Role of Carrying Religious Messages	17
2.6.1.2 Role in the Cognitive Aspect of Learning	19
2.6.1.3 Role in the Affective Aspect of Learning	20

2.6.1.4 Role as an Agent in Religious Maturation	20
2.6.2 ROLE OF LYRICS AS VEHICLE OF PRAISE AND PRAYER	21
2.6.3 ROLE OF LYRICS AS PROMOTER OF FELLOWSHIP	23
2.6.4 UTILITARIAN ROLE OF LYRICS	24
2.6.5 ROLE OF MUSIC	25
2.7 SUMMARY	27
<b>CHAPTER 3</b>	
<b>THE RELATIONSHIP BETWEEN LYRICS AND CHRISTIANITY</b>	
3.1 INTRODUCTION	29
3.2 THREE MODES OF LYRICS	29
3.2.1 KERYGMATIC LYRIC	31
3.2.2 KOINONIAIC LYRICS	31
3.2.3 LEITOURGIC LYRICS	32
3.2.4 SUMMARY	33
3.3 TERMS USED FOR CHRISTIAN LYRICS	33
3.3.1 LYRICS FOR PSALMS	33
3.3.2 LYRICS FOR HYMNS	34
3.3.2.1 Lyrics for Hymns and Gospel Hymns	34
3.3.3 LYRICS FOR SPIRITUAL SONGS	35
3.4 LYRICS IN THE HISTORY OF CHRISTIANITY	35
3.4.1 LYRICS IN THE TIME OF THE OLD TESTAMENT	36
3.4.2 LYRICS IN THE EARLY CHURCH (0 - 4 C)	37
3.4.3 LYRICS IN THE CHURCH OF THE MIDDLE AGES (4 C - 15 C)	38
3.4.4 LYRICS IN THE TIME OF THE REFORMATION (16 C)	39
3.4.5 LYRICS IN THE MODERN CHURCH (17 C - 19 C)	42
3.4.5.1 Sunday School Movement	44
3.4.6 LYRICS IN THE PRESENT CHURCH (20 C - )	45
3.4.6.1. Gospel Songs	46
3.4.6.1.1 Positive aspects of gospel songs as hymnody	46
(a) Gospel songs in the Korean situation	47
3.4.6.1.2 Negative aspects of gospel songs as hymnody	48
3.4.6.2. Christian Popular Music	49
3.4.7 EVALUATING THE HISTORICAL ROLE OF LYRICS	52
3.4.7.1 Lyrics and Worship	52
3.4.7.2 Lyrics and Education	54
3.4.7.3 Lyrics and Evangelisation	56
3.4.7.4 Lyrics and Fellowship	57
3.5 CONCLUSION	58



**CHAPTER 4****DIDACTIC STRATEGIES IN TEACHING LYRICS**

4.1 INTRODUCTION	60
4.2 THE POINT OF DEPARTURE OF DIDACTICS	62
4.3 DIDACTIC APPROACHES FOR THE USE OF LYRICS IN RELIGIOUS EDUCATION	62
4.3.1 THE DIDACTIC PROCESS OF RELIGIOUS EDUCATION THROUGH LYRICS	63
4.3.2 MANIFESTATION FORMS OF THE DIDACTICAL PHENOMENON	64
4.3.2.1 The Home	64
4.3.2.2 The Church	65
4.3.2.3 The Religious School as Institution for Religious Education	66
4.4 THE PREPARATORY PHASE IN THE DIDACTIC PROCESS	66
4.4.1 PREPARATION OF THE LYRIC TEACHER	66
4.4.1.1 The Personality of the Teacher	67
4.4.1.1.1 Attitude towards religion	67
4.4.1.1.2 Relationship with children	67
4.4.1.2 The Academic Abilities of the Teacher	68
4.4.1.3 The Professional Training of the Teacher	68
4.4.2 READINESS OF THE CHILD	69
4.4.2.1 The Initial Behaviour of the Child	70
4.4.2.2 Investigation of the Child's Developmental Level	70
4.4.2.2.1 The collection of information	70
4.4.2.2.2 Application of developmental theories to didactic practice	71
4.4.3 SUMMARY OF THE PREPARATORY PHASE	72
4.5 THE EXECUTIVE PHASE IN THE DIDACTIC PROCESS	72
4.5.1 THE AIM OF TEACHING LYRICS	72
4.5.1.1 The Value of Aims	72
4.5.1.2 Particularisation of Aims	73
4.5.1.3 Classification of Aims (Learning Objectives)	74
4.5.1.3.1 Cognitive domain	75
4.5.1.3.2 Affective domain	75
4.5.1.3.3 Psychomotor domain	76
4.5.1.3.4 Lifestyle domain	76
4.5.1.4 The Function of a Taxonomy of Learning Objectives	77
4.5.2 ARRANGEMENT OF THE CONTENT OF LYRICS	77
4.5.2.1 Reduction of the Content	79
4.5.2.1.1 The elements	79
4.5.2.1.2 Fundamentals	79
4.5.2.2 The Selection of learning content	80



4.5.2.2.1	The selection of learning content	80
4.5.2.2.2	The arrangement of learning content	80
4.5.2.3	Hermeneutic Approaches to the Content of the Lyric	81
4.5.2.3.1	Proposed hermeneutic framework	82
4.5.2.3.2	Guidelines for the implementation of the quadrant model	84
4.5.2.3.3	Functioning of the hermeneutic framework in different types of lyrics	85
4.5.2.3.4	Concluding remarks about hermeneutic approaches to the content of the lyric	86
4.5.2.4	Proposals for the Provision of Contents of Lyrics	87
4.5.2.4.1	Suitability of the theme, idea and all the words in the lyric to the child's developmental level.	87
4.5.2.4.2	Avoidance of fairy-tale and moralistic style	89
4.5.2.4.3	The importance of the theme indicating the elements of religious reality clearly	90
4.5.2.4.4	The importance of giving correct information on religious facts	91
4.5.2.4.5	Adoption of appropriate music to lyrics	91
4.5.2.4.6	Contextualisation of contents of lyrics to ensure effective change of the child's life	93
4.5.3	THE PROVISION OF THE SPECIFIC LYRIC FOR THE LESSON	93
4.5.4	DIDACTIC PRINCIPLES	93
4.5.4.1	Scientism	94
4.5.4.2	Planning	94
4.5.4.3	Motivation	94
4.5.4.4	Active Participation	96
4.5.4.5	Individualisation	96
4.5.4.6	Socialisation	97
4.5.4.7	Perception	97
4.5.4.8	Holism	98
4.5.4.9	Guidance	98
4.5.4.10	Modelling	98
4.5.4.11	Integration of the Various Didactic Principles	99
4.5.5	DIDACTICAL WORK FORM FOR THE PRESENTATION OF A LYRIC	99
4.5.5.1	Play	100
4.5.5.2	Discourse	100
4.5.5.3	Exemplar	101
4.5.5.4	Assignment	102
4.5.6	DIDACTIC METHODS	102
4.5.6.1	The Free Activity Method	104
4.5.6.1.1	Role-playing	104
4.5.6.1.2	Singing lyrics with movement	105
4.5.6.2	The Narrative Method	107
4.5.6.3	The Conversation Method	108
4.5.6.4	The Demonstration Method	109
4.5.6.5	The Experimenting Method and Self-Discovery Method	110
4.5.7	THE INDUCTIVE AND DEDUCTIVE APPROACHES	112

4.5.7.1 The Inductive Approach	112
4.5.7.2 The Deductive Approach	113
4.5.8 TEACHING MEDIA	114
4.5.8.1 The Concept "Teaching Media"	114
4.5.8.2 Teaching Media in the Didactic Situation	114
4.5.8.3 Selection of the Teaching Media	115
4.5.8.3.1 Programmable media	116
4.5.8.3.2 Audiovisual media	116
4.5.8.3.3 Visual media	117
4.5.8.3.4 Auditory media	117
4.5.8.3.5 Visual and sensual materials (Aids)	117
4.5.9 PRESENTATION OF LYRICS IN THE LESSON SITUATION	118
4.5.9.1 Lesson Sequence	118
4.5.9.1.1 Introduction	119
4.5.9.1.2 Presentation of the lyric	119
4.5.9.1.3 General procedures for teaching lyrics	120
4.5.9.1.4 Conclusion	122
4.5.9.2 The Example of Actual Lesson	122
4.5.10 SUMMARY OF THE EXECUTIVE PHASE	122
4.6 THE ASSESSMENT PHASE IN THE DIDACTIC PROCESS	123
4.6.1 THE CONNECTION BETWEEN ASSESSMENT AND AIMS OR LEARNING OBJECTIVES	123
4.6.2 THE VALUE OF ASSESSMENT	123
4.6.2.1 Assessment at the Beginning Level	124
4.6.2.2 Assessment during the Lesson (Formative and Diagnostic Assessment)	124
4.6.2.3 Assessment at the End of the Lesson or at the End of a Term (Summative Assessment)	124
4.6.3 KINDS OF ASSESSMENT	124
4.6.3.1 Oral Testing	124
4.6.3.2 Assignments	125
4.6.3.3 Observation	125
4.6.4 SUMMARY OF THE ASSESSMENT PHASE	125
4.7 CONCLUSION	126
<b>CHAPTER 5</b>	
<b>RELIGIOUS DEVELOPMENT OF KOREAN CHILDREN</b>	
5.1 INTRODUCTION	129
5.2 RELIGIOUS DEVELOPMENTAL THEORIES	130
5.2.1 THE COGNITIVE DEVELOPMENT TRADITION	130
5.2.2 THEORIES BASED ON RELIGIOUS POTENTIAL AND RELIGIOUS EXPERIENCE	132



5.3 POSSIBLE METHODS OF RESEARCH AVAILABLE AND PROBLEMS IMPLICIT IN THE METHODS USED	133
5.3.1 COMBINATION OF QUANTITATIVE AND QUALITATIVE RESEARCH APPROACHES	133
5.3.2 THE LANGUAGE USED FOR THE MEASURING INSTRUMENTS	134
5.3.3 RELIABILITY AND VALIDITY OF PROJECTIVE METHODS	134
5.3.4 THE LIMITATION OF VERBAL EXPRESSION	135
5.3.5 WRITTEN TESTS AND INTERVIEW AS RESEARCH TOOLS	135
5.3.5.1 Advantages and Disadvantages of the Interview	135
5.4 THE RESEARCH PROCEDURE	136
5.4.1 PURPOSE	136
5.4.2 LITERATURE REVIEW	136
5.4.3 THE RESEARCH DESIGN AND DEVELOPMENT OF POSSIBLE MEASURES	136
5.4.4 INTERVIEWER TRAINING AND PRE-TESTING	138
5.4.5 RESEARCH SUBJECTS AND RESEARCH IMPLEMENTATION	139
5.4.5.1 Effective Communication in Interviews	140
5.4.5.2 Collect and Record the Data	140
5.4.5.3 Telephone Interview	141
5.4.6 ANALYSIS AND INTERPRETATION OF RESULTS	141
5.5 RELIGIOUS BACKGROUND OF KOREAN CHILDREN	141
5.5.1 RELIGIOUS BACKGROUND OF KOREAN SOCIETY	141
5.5.2 RELIGIOUS BACKGROUND OF THE KOREAN CHURCH	143
5.5.3 RELIGIOUS BACKGROUND OF THE KOREAN HOME	144
5.5.4 RELIGIOUS BACKGROUND OF THE KOREAN SCHOOL	144
5.5.5 RELIGIOUS BACKGROUND OF KOREAN CHILDREN	146
5.5.5.1 Religious Background of the Korean Church	146
5.5.5.2 Religious Background of the Korean Home	148
5.5.5.3 Religious Background of the Korean School	150
5.5.5.4 Religious Background of Korean Society	151
5.5.6 SUMMARY OF RELIGIOUS BACKGROUND OF KOREAN CHILDREN	153
5.6 RELIGIOUS EXPERIENCES	154
5.6.1 TO WHAT EXTENT DO CHILDREN HAVE RELIGIOUS EXPERIENCES?	155
5.6.1.1 Belief in God's Existence	155
5.6.1.2 Experiencing God's Care and Nearness	156
5.6.2 VARYING SITUATIONS IN WHICH CHILDREN EXPERIENCE GOD'S GUIDANCE	156
5.6.3 RELIGIOUS EXPERIENCES AND CHILDREN'S RELIGIOUS BACKGROUNDS	160
5.6.3.1 Religious Background and Belief in God's Existence	160



5.6.3.1(A): Religious background of home and belief in God's existence	160
5.6.3.1(B): Parents' help and belief in God's existence	161
5.6.3.1(C): Teachers' help and belief in God's existence	161
5.6.4 SUMMARY RELIGIOUS EXPERIENCES	162
5.7 THE CONCEPT OF GOD	163
5.7.1 THE BIBLICAL IDEA OF GOD	163
5.7.2 WHO IS GOD, WHAT IS HE LIKE AND WHERE IS HE?	165
5.7.2.1 Who is God?	165
5.7.2.2 What is God like?	166
5.7.2.3 Where is God?	167
5.7.3 FEELINGS AND TRUST ASSOCIATED WITH THE THINKING ABOUT GOD	168
5.7.4 SUMMARY OF CONCEPT OF GOD	170
5.8 CONCEPT OF JESUS	171
5.8.1 WHO IS JESUS?	171
5.8.2 WHAT IS THE IMPORTANCE OF JESUS AS A PERSON?	173
5.8.3 CONCEPTS OF JESUS' DEATH AND RESURRECTION	175
5.8.4 DRAWING A PICTURE OF JESUS	178
5.8.5 SUMMARY OF CONCEPT OF JESUS	179
5.9 CONCEPT OF SIN	180
5.9.1 CONCEPT OF SIN AND FORGIVENESS	181
5.9.2 UNDERSTANDING OF THE MEANING OF REBIRTH OR SALVATION	185
5.9.3 LEGALISTIC CONCEPT OF GOD RELATING TO THE CONCEPT OF SIN	187
5.9.4 SUMMARY OF CONCEPT OF SIN	188
5.10 CONCEPT OF HEAVEN	189
5.10.1 CONCEPT OF DEATH	190
5.10.2 CONCEPT OF HEAVEN	190
5.10.3 CONCEPT OF SALVATION	198
5.10.4 SUMMARY OF CONCEPT OF HEAVEN	199
5.11 CONCEPT OF THE BIBLE	200
5.11.1 CHILDREN'S CONCEPT OF THE BIBLE	200
5.11.2 CHILDREN'S TRUST IN THE BIBLE	204
5.11.3 SUMMARY OF CONCEPT OF THE BIBLE	206
5.12 CONCEPT OF PRAYER	207
5.12.1 CONCEPT OF PRAYER	208

5.12.2 THE FREQUENCY AND MOTIVATION OF PRAYER	210
5.12.3 EFFECT OF PRAYER	214
5.12.4 CONFLICT BETWEEN THE BIBLICAL AND PLURALISTIC CONCEPTS OF PRAYER	218
5.12.5 SUMMARY OF CONCEPT OF PRAYER	219
5.13 CONCEPT OF LYRICS	220
5.13.1 CONCEPT OF LYRICS	221
5.13.2 EFFECTIVENESS OF LYRICS	224
5.13.3 CONFLICT BETWEEN CHRISTIAN LYRICS AND SECULAR LYRICS	227
5.13.4 SUMMARY OF CONCEPT OF LYRICS	229
5.14 SUMMARY AND RECOMMENDATION	230
<b>CHAPTER 6</b>	
<b>APPLICATION OF DIDACTIC APPROACHES IN TEACHING LYRICS</b>	
6.1 INTRODUCTION	233
6.2 DIDACTIC PROCESS OF TEACHING THE LYRIC, " <i>JESUS IS THE GOOD SHEPHERD</i> "	233
6.2.1 THE TITLE OF THE LYRIC: <i>JESUS IS THE GOOD SHEPHERD</i>	233
6.2.2 REASON FOR CHOOSING THE LYRIC	234
6.2.3 PREPARATORY PHASE	236
6.2.3.1 Preparation of the Teacher	236
6.2.3.2 Readiness of the Child	236
6.2.4 EXECUTIVE PHASE	239
6.2.4.1 Formulation of Aim	239
6.2.4.2 Provision of the Lyric	240
6.2.4.2.1 Arrangement of the content of the lyric	240
6.2.4.2.2 Selection of the content of the lyric	241
6.2.4.2.3 Hermeneutic approaches to the content of the lyric	241
6.2.4.2.4 The inductive approach to the content of the lyric	242
6.2.4.2.5 Analysis of the content	243
(a) Suitability for the child's cognition	243
(b) Suitability for the child's affection	243
(c) Suitability for the child's social development	243
(d) Avoidance of fairy-tale and moralistic styles	244
(e) The importance of the theme indicating the elements of religious reality clearly	244
(f) The importance of giving correct information on religious facts	244
(g) Adoption of appropriate music to lyrics	244
(h) Contextualisation of the contents of lyric to ensure effective change in the child's life	244



6.2.4.3 Teaching Principles, Methods, and Media	245
6.2.4.3.1 Didactic methods	245
(a) The free activity method	245
(b) The narrative and conversation method	245
(c) The demonstration method	246
(d) The experimenting method and self-discovery method	246
6.2.4.3.2 Teaching media	247
(a) Computer programme	247
(b) Video and television	247
(c) Slide programmes, over-head projector	247
(d) Wall chart	247
(e) Cassette tapes & CD	247
(f) Visual and sensory materials (aids)	247
6.2.4.4 Presentation of the Lyric in the Lesson Situation	247
6.2.5 ASSESSMENT PHASE	253
6.3 DIDACTIC PROCESS OF TEACHING THE LYRIC, “ <i>PRAY, PRAY, CHILDREN OF GOD</i> ”	254
6.3.1 THE TITLE OF THE LYRIC: “ <i>PRAY, PRAY, CHILDREN OF GOD</i> ” (See programme 2)	254
6.3.2 REASON FOR CHOOSING THE LYRIC	255
6.3.3 PREPARATORY PHASE	256
6.3.3.1 Preparation of the Teacher	256
6.3.3.2 Readiness of the Child	256
6.3.4 EXECUTIVE PHASE	258
6.3.4.1 Formulation of Aim	258
6.3.4.2 Provision of the Lyric	259
6.3.4.2.1 Arrangement of the content of the lyric	259
6.3.4.2.2 Selection of the content of the lyric	259
6.3.4.2.3 Hermeneutic approaches to the content of the lyric	260
6.3.4.2.4 Analysis of the content	260
(a) Suitability for the child’s cognition and affection	260
(b) Suitability for the child’s social development	261
(c) Avoidance of fairy-tale and moralistic styles	262
(d) The importance of the theme indicating the elements of religious reality clearly	262
(e) The importance of giving correct information on religious facts	262
(f) Adoption of appropriate music to lyrics	262
(g) Contextualisation of the contents of lyric to ensure effective change in the child’s life	262
6.3.4.3 Teaching Methods and Media	262
6.3.4.3.1 Didactic methods	262
(a) The free activity method	262
(b) The narrative and conversation method	263
(c) The demonstration method	263

(d) The experimenting method and self-discovery method	264
6.3.4.3.2 Teaching media	264
6.3.4.4 Presentation of the Lyric in the Lesson Situation	264
6.3.5 ASSESSMENT PHASE	267
6.4 SUMMARY	268
<b>SUMMARY AND CONCLUSION OF STUDY</b>	269
<b>APPENDIXES</b>	
A.1. Letter to teachers (5.4.4)	271
A.2. Questionnaires (5.5.5-5.13.3)	272
A.3. Cautionary procedures of the research (5.3-5.4)	272
B. Varying situations in which children experience God's guidance (5.6.2)	275
C. The cross (5.8.3)	275
D. Pictures of "Jesus and me" drawn by children (5.8.4)	276
E. A boy and a girl are standing at a grave (5.10.1)	280
F. A boy and a girl are reading the Bible (5.11.1)	280
G.1. The Garden of Eden (5.11.2)	280
G.2. The process of evolution (5.11.2)	280
H. A girl and a boy are praying (5.12.2)	280
I. Varying situations in which children feel like praying the most (5.12.2)	281
J.1. People bowing down in front of a statue of Buddha (5.12.4)	281
J.2. People bowing down in front of a table set for ancestor worship or other gods (5.12.4)	281
K. 4s & 5s theme chart of the year (6.2.4.1)	282
L. 8s & 9s theme chart of the year (6.3.4.1)	286
<b>BIBLIOGRAPHY I</b>	290
<b>BIBLIOGRAPHY II (SONG BOOKS)</b>	299
<b>DICTIONARIES</b>	299
<b>ABBREVIATIONS OF BIBLE BOOKS</b>	300



## CHAPTER 1

### ORIENTATION OF THE STUDY ON DIDACTIC STRATEGIES FOR THE USE OF LYRICS IN RELIGIOUS EDUCATION

#### 1.1 INTRODUCTION

In this study strategies to teach lyrics in religious education will be discussed. The focus of this study will be on the role and function of lyrics, presented with specific didactic approaches, in the religious development of children. This will be specifically oriented towards Korean children in the pre-primary and junior primary school phases (aged 4/5-9 years).

This research is a follow-up to the study on "Lyrics in Christian education" (cf. Kim 1996). The aim of the previous study was to help children develop a proper understanding of the biblical message and the Christian faith through lyrics. The purpose was to identify the qualities of lyrics that can be effectively used in children's Christian education, especially Bible education. In doing so, a number of contemporary lyrics were collected and those lyrics - which seemed to be problematic for leading the child to come into closer contact with God - were analysed. This scrutiny of lyrics was done according to certain criteria taking into account the child's religious development level. On the basis of the analysis, the study made proposals for creating and teaching appropriate lyrics in religious education. That study required a follow-up study that encompasses the whole didactic approach to teaching lyrics, not only for a discussion of the content of the lyric, but for the purpose of yielding the best possible religious education.

In this study an attempt will be made to identify the didactic strategies that should be applied to the teaching of lyrics in the religious education of children. The focus will be on inquiring into the way the specifically developed didactic approaches reinforce the influence of the lyrics on the formation and development of each child's religious concepts. In other words, what will be pursued in this study is the identification of didactic approaches that may help children who are in specific religious stages and have specific religious characteristics to grow religiously/spiritually.

Although many examples are taken from Christian religious education, the didactic approach in this study is not restricted to any particular faith or particular circumstances. Examples of the relationship between lyrics and the Christian faith are taken to confirm the close relationship between lyrics and religious growth. An attempt will be made to discover the most suitable approaches, which reflect on every aspect of the teaching and learning of lyrics. Didactic approaches in this study, therefore, can be commonly applied in most cases of the different forms of religious education that have a universal validity. Specifically, a clear and lucid exposition will be given in the discussion of the structure of Christian religious education. The study, however, attempts to illuminate an approach which should certainly be of particular value in different kinds of religious education.

One can assume that, just as ordinary lyrics have an effect on the child's cognitive, affective and social development, religious lyrics also have an effect on the child's religious development. Lyrics stimulate the child's religious thinking and enrich his or her religious experiences. This interaction of lyrics and religious development is



general, irrespective of faith, because religious development refers to a "common developmental process in human nature" (Roux 1996:107). In identifying didactic approaches for the use of lyrics in religious education, it is necessary for those approaches to be generally applicable to "any quantitative and qualitative changes that occur with age in an individual's or group's religiousness" (cf. Tamminen 1991:20).

Thus, this study can be summarised as follows: the role of lyrics in religious development is studied first from a general point of view, and its specific application to the Christian faith will be analysed in the context of Christian history. Taking this function of lyrics into account, didactic approaches for the use of lyrics in religious education will be developed as an overall guide to different kinds of religious education. In these didactic approaches all important didactic components will be discussed so that the approaches may be authentic and useful, having general and synthetic characteristics. An empirical investigation of 806 children in Korea will be conducted to provide information about their specific religious background, religious developmental level and religious concepts. As a final aspect of the study, practical application of didactic strategies to the programmes of teaching specific Christian lyrics to Korean children will be exemplified in detail. Empirical research on the efficiency of those approaches on children's religious growth will not be included in this study.

## **1.2 PROBLEM IDENTIFICATION**

Problems in teaching lyrics that should be clarified are listed below.

### **1.2.1 LACK OF RECOGNIZING THE ROLE OF LYRICS**

The role of lyrics in religious education, especially in enhancing children's religious development is not fully recognised by educators, including teachers and parents. In general, any kind of lyric, without making any distinction between secular and religious lyrics, plays a very important role in human life. There are no meaningless lyrics, because all songs convey messages (cf. Roux 1995). It is inevitable for lyrics to contain the message of the authors who create them (cf. McKellar 1993:44). Thus, people's minds and hearts cannot help absorbing some ideas, thoughts or feelings from the lyrics when they sing them (cf. Sohn 1996:75).

Sometimes people are united through the message of lyrics, and their emotions are either released or evoked by lyrics (cf. Hart 1981). For example, the lyrics of folk music or popular songs often arouse the empathy of people. One of the ways to ascertain the changes of the populace's ideas, consciousness or emotional state of certain areas throughout history may be to investigate the history of the lyrics of popular songs (cf. Lee 1995:62). Due to the role of lyrics in people's mind-set, lyrics are often used for communicating specific messages to certain groups of people, or for propagating certain slogans or religions. Lyrics may play a decisive role in formulating a person's thoughts or view of life. The influence of lyrics might be greater if children, who are still vulnerable in forming their own view of life, sing the lyrics (cf. Sohn 1996). According to Shin (1994:87), the message of a lyric can even change a person's life.

If the influence of ordinary lyrics on the process of children's emotional or social growth is considered, the influence of religious lyrics on children's religious growth



also becomes clear. If there is a need to study the influence of secular lyrics on children's way of thinking, it is imperative to study the role of religious lyrics in the formation and development of their religious concepts.

In the history of Christianity in Korea, for example, the lyrics of hymns and Bible songs have played a significant role. Singing lyrics contributed much to the introduction and the rapid growth of Christianity. Sometimes lyrics move non-Christian people to think about God and have faith in God (cf. Lee 1995:49). Lyrics help people to understand the Bible and the Christian faith, and to develop their religious sense and experiences. Singing lyrics often strengthens people's faith.

Lee (1995:62) states that:

Singing hymns and praising God is one of the most important things in the Christian life and worship. It certainly helps people to strengthen their faith in God. The more we sing songs of praise, the stronger our faith becomes. There is a close correlation between the Korean church's fast growth and the fact that Koreans are good at music and like to sing hymns.

Lyrics have made a great contribution to the development of religious education, especially for children. Lyrics give children a great deal of help in their religious growth by leading them to ascertain and confirm what they are taught about God.

Many educators in Korea may agree that singing lyrics is an important part of young children's religious education. However, the problem lies in the fact that their agreement is not sufficiently and adequately connected to the proper recognition of the great influence of lyrics on the development of children's religious concepts. Singing lyrics in a children's religious education class is sometimes regarded as preparation for worship, simply a part of the religious education class, or a refreshing time that allows children some fun. Singing lyrics is often practised for entertainment or self-satisfaction, but can also be regarded as worshipping God or learning about religious truth (cf. Johansson 1992:49, 57, 73).

The analysis of contemporary lyrics undertaken in the previous study (cf. Kim 1996) proves that many lyrics are written carelessly, without taking into account their role in religious education. Many lyrics are not suited to playing a role in the child's religious development. The problems of teaching lyrics arise from the lack of recognition of the profound influence of lyrics on children's religious thinking and experience. Actually, children's religious development can either be enhanced or hampered by the messages of lyrics. The recognition of this role of lyrics is the starting point of religious education through lyrics.

### **1.2.2 INSUFFICIENT PROVISION OF WELL-DESIGNED DIDACTIC STRATEGIES FOR TEACHING LYRICS**

An intentional, systematic and well-organised didactic approach in teaching lyrics is not sufficiently provided. In fact, different didactic approaches without any foundation in educational research are used in the field of religious education, especially in the teaching of lyrics to children.

In order to identify this problem, Christian religious education relating to the teaching



of lyrics in Korea can be used as an example. It is important to teach children lyrics in an appropriate and educational manner in religious education. It is true that the effective provision of children's hymns, Bible songs or Gospel songs played a significant role in Korean children's religious development (Lee 1995). Since Korean children are exceptionally eager to sing (cf. Lee 1995), the singing of lyrics takes up a lot of time in the Bible education at Sunday school. Songs of good quality are in great demand during special Christian festivals like New Year's day, Easter, Thanksgiving and Christmas services, and winter and summer Bible schools/camps. To satisfy this demand, conferences and workshops are often held under the auspices of the synods, and many songs, including newly created songs by Korean writers, are introduced in the workshops. A number of Bible songbooks are also published for teachers who want to provide songs for children.

However, many songs are composed, disseminated and taught without any specific guidelines or didactic approaches. Teachers who are not academically or professionally trained often teach lyrics. The process of teaching lyrics is heavily dependent on the teachers' approach to teaching rather than on the systematic and objectively valid didactic approaches. Most persons who are good music teachers are chosen to teach lyrics. Often they are intent on teaching how to sing the melody and the rhythm of songs and how to combine the words to the songs. Lyrics for young children are mostly taught to the accompaniment of gestures or actions, and teachers often focus on these without allowing the child time to concentrate or meditate on the meaning of the lyrics religiously or spiritually.

Although teachers are enthusiastic about teaching lyrics to children, this enthusiasm has not yet been extended or linked to any systematised study of didactic approaches to teaching lyrics and the accompanying physical motion. There has not been a sufficient study of how the teaching of lyrics has been done in the field of religious education in Korea. Teachers do not make sufficient effort to establish the educational aim of teaching lyrics, or to assess the kinds of lyrics, or how they should be presented didactically for optimal learning results and enhancing children's religious growth.

Many teachers may be unaware that teaching lyrics in religious education is more than leading children to acquire a mastery of the lyric as mere music. They often overlook the serious effects of inappropriate lyrics or improper teaching methods on the formation of children's religious thinking. In addition, although teachers are fully aware of the fundamental effect of lyrics on children, they do not know the appropriate way of approaching children with lyrics. The reason for this is the lack of definite curricula and sound pedagogical methods, which may enhance the important role of lyrics in maturing the child (cf. Chung 1992:82). Consequently, in many cases, children enjoy learning lyrics by singing the songs and imitating the physical movements of teachers, but they do not perceive the religious concepts.

Didactics addresses "the reasons why, the intentions with which, the situation with which, the ways in which, the content with which, the conditions under which and the principles whereby the didactic activities manifest themselves" (Fraser 1992:4). Without taking the proper didactic approach into account in religious education, "no educative teaching and learning take place and instead we talk of training or coaching" (Fraser 1992:9). In addition, the outcome of teaching lyrics, even the same



lyrics, can differ according to the teachers' own specific methods. Teaching lyrics, which is done at a teachers' discretion, often results in poor educational effectiveness. Even though appropriate lyrics are provided, when they are presented with unsuitable didactic approaches, the aim of teaching lyrics in children's religious education may not be fully realised.

Education encompasses an interaction of teaching and learning, combined to achieve a certain educational goal. The implementation of proper didactic approaches can entail the provision of a well-organised plan, a pattern, or the programme which can make this creative and educational process possible (cf. Park 1992:39). Didactics is necessary to "discover and describe the universally valid essential characteristics of the instruction-learning phenomenon" in every teaching situation (Stuart 1987:8).

If secular education is undertaken using well-designed didactic approaches, religious education should also embark on using well-designed didactic approaches. If a religious lesson is conducted in terms of a didactic plan, teaching a religious song should also adhere to an organised plan which addresses the teaching phenomenon in all its facets. Therefore, the development of the didactic approaches is required to teach lyrics in a well-founded manner. Lyrics need to be taught using particular principles based on and guided and influenced by specific didactic principles (cf. Fraser 1992:10).

### **1.2.3 NEED FOR EMPIRICAL RESEARCH ON KOREAN CHILDREN'S RELIGIOUS DEVELOPMENT**

A general investigation of Korean children's religious development is required in so far as their religious development has not yet been studied on the basis of empirical researches. It is important that there should be an interplay between the three components of the didactic situation in teaching lyrics (the didactic triad), namely the teacher (educator), the child (learner) and the lyric (learning content), through specific didactic activities (cf. Fraser 1992:10-12). Without studying the religious development of children, the proper didactic approach may not be established, and the most suitable didactic activities may not take place.

In the preceding study (Kim 1996), the developmental levels of pre-primary and junior primary children and their religious characteristics were investigated. The investigation was based on the current literature on religious development and not on the author's empirical research. In fact, the literature furnishes educators who want to study children's religious development with useful information and serves as a good point of reference. However, the limitation of the current literature stems from the fact that the subjects of many of those theoretical, empirical studies were mostly children living in countries with a Christian majority. The results are naturally affected not only by the Christian cultural environment and religious tradition, but also by a school education based mainly on the Christian faith (cf. Goldman 1964, Fowler 1981, Tamminen 1991, Roux 1996). Those children in a Christian culture may not always be representative of the religious development of children who live in other religious or non-religious cultural environments.

Korean children live in a non-Christian religious and cultural environment. Christians belong to a minority group in Korea. According to statistics from the year 2000 (KOIS 2000:131), 26.3% of Koreans are Buddhists, 18.6% Protestants, 7% Catholics,



3.5% Confucianists and 44.6% of Korean people do not follow any specific religious faith. Although no specific religious education is given in public schools, more values from Buddhism, Confucianism, secularism or atheism than from Christianity are evident in school subjects. A number of children who take part in congregational education and go to Christian schools come from non-Christian families. One can assume that there may be a slight difference in religious thinking between children in a dominant Christian culture and children in a non-Christian or other religious culture, even though they are all church members.

Therefore, conducting an empirical study of Korean children's religious development with reference to the current literature is indispensable. This investigation of Korean children's religious characteristics can be the prerequisite study for a practical application of didactic strategies to the religious education of Korean children.

#### **1.2.4 NEED FOR PRACTICAL APPLICATION OF DIDACTIC STRATEGIES TO THE USE OF LYRICS**

After Korean children's religious development has been empirically investigated and proper didactic approaches are developed, another study is required: the way those approaches in teaching lyrics are applied practically to Korean children of specific religious characteristics.

In Korea a systematic and scientific investigation of different didactic approaches in teaching lyrics and the influence of lyrics on children's religious development has not been undertaken. If the didactic approach is specifically designed for teaching lyrics, it is necessary to apply it in actual teaching situations and to conduct empirical research into the testing of the effectiveness of the approach. This research is required to give teachers knowledge about how didactically justified programme development in teaching lyrics results in children's optimal learning and eventual growth in their religious awareness. This study only encompasses the practical application of the approaches to the actual teaching situations. Empirical research for testing the effectiveness of the approach still needs to be done as further study.

#### **1.3 AIM**

The primary aim of this study is **to identify and develop didactic strategies in teaching lyrics in children's religious education**. The focus in developing didactic strategies in teaching lyrics is on the way that religious education for children can be effectively carried out using suitable didactic approaches. In short, the aim of this study can be defined as helping children to grow religiously by gaining better access to God through lyrics, with the aid of proper didactic approaches.

In order to accomplish the aim of this study in a meaningful way, it will be necessary to

- provide an analysis of the role of lyrics in children's religious education;
- develop didactic approaches in teaching lyrics to promote optimal learning;
- recognise the qualities of good lyrics, children's religious development and the role of teachers;
- investigate the efficiency of didactic approaches in teaching lyrics



- based on the empirical test;
- theorise about didactic approaches which can enhance the role of lyrics in children's religious development.

#### 1.4 HYPOTHESIS

Children are in the process of development. They should be helped to develop physically, intellectually, emotionally and religiously (cf. Roux & Steenkamp 1995). Just like giving children care and food is necessary for their physical growth, so the nurturing of children with religious care and spiritual food (biblical content) is essential for their religious growth (cf. Kim 1996).

Religious nurturing can be readily and suitably elucidated with an explanation of "Christian nurture". The term "Christian nurture" is described by "The Report of the British Council of Churches" (B.C.C.1984:19) as follows:

Christian nurture is one of the terms used to describe everything which aids this process of growth (religious growth)... It may include study of the Bible, the ministry of preachers and teacher and appeals of the Christian congregation. ... Nurture is everything which helps a Christian to walk the 'way' .

With regard to "nurturing the child" in Christian religious education, the study of the Bible should be discussed as one of the most important parts of "nurture". Without Bible teaching there is no true meaning to religious nurture, because teaching children the Bible means giving them a spiritual foundation (Mt 4:4). The point which should be recognised in nurturing children in Christianity is that lyrics can be very important religious material through which the Bible can be taught. Teaching lyrics is related to teaching the Bible, and teaching the Bible is related to nurturing children, and nurturing children is related to helping their religious development. In short, lyrics can be one of the most powerful religious materials which can help to nurture children to grow religiously.

Praising God by singing hymns and spiritual songs is a very important biblical instruction which give lyrics an important place in Christian life (Ge 29:35, Job 36:24, Ps 33:1, 66:1, 119:171, Da 2:28, Ro 15:9, Heb 13:15, Eph 5:19, 2Co 1:3, Col 3:16, Heb 13:15, Rev 5:13). God tells believers in Isa 43:21 "The people whom I formed Myself will declare My praise". God is worth being praised by His children (Rev 5:13).

The Bible also encourages Christians to learn about God by singing. Singing lyrics can be a very good way to learn and remember what Christ taught. In fact, many spiritual songs were sung in biblical times in order to remember the work of God after a personal or historical event (Ex 15:1-16, 1Sa 2:1-10, 2Sa 22:2-51, Mk 14:26, Ac 2:47, 3:8-9, Ac 16:25). Hymns, Bible songs and gospel songs are especially written for the purpose of reminding people of what God has done for them. The simple, telling effect of the lyric in the hymn helps people to remember God. Therefore, lyrics can be the vehicle not only for praising God, but also helping people to learn about God, believe in God, remember God and devote themselves to God. Lyrics can be the bridge to helping them not only to have faith in God but also to strengthen their faith.

Lyrics have another important value as very sound religious material, particularly in



the field of children's religious education. This is due to the fact that lyrics specifically enable children to learn from the Bible more actively and spontaneously by creating a pleasant atmosphere.

The preceding exemplification of the relationship between lyrics and Christian nurture clearly shows that lyrics can be excellent material to nurture children in religious education. Lyrics provide children with religious content in a free and comfortable learning atmosphere, and eventually help them grow spiritually and religiously. In addition to this, well-organised and justified didactic approaches can enhance this special role of lyrics, being an agent of facilitating children's religious development by nurturing them.

Thus, the hypothesis of this study can be stated as follows: **lyrics, which are presented to children by means of specifically developed didactic approaches may enhance children's religious growth by facilitating their understanding of religious truths and enriching their spiritual experiences.**

To test the hypothesis, some criteria need to be met:

- (i) The role of lyrics in children's religious education needs to be fully recognised;
- (ii) Educators should have knowledge of didactics, which tries to explain the nature and fundamental characteristics of teaching and learning as aspects of reality. Educators should be able to apply didactics meaningfully to the situation of teaching lyrics;
- (iii) Educators should recognise the significant influence of lyrics on children in the didactic situation. They should be able to promote children's religious growth by presenting lyrics which are best suited to the specific children's religious developmental stage;
- (iv) During the observation of the process of children's religious growth through lyrics, educators should not interfere with the relationship between God and the child (cf. Cavalletti 1983). Children should be given the opportunity and freedom to understand the Bible and to grow religiously at their own pace;
- (v) The demonstration of the didactic strategies should be done with objective validity.

## **1.5 RESEARCH DESIGN AND METHOD**

The research design will be an experimental and evaluation research programme. The process will include quantitative and qualitative research.

### **1.5.1 LITERATURE REVIEW**

In identifying the role of lyrics in religious development, it is necessary to distinguish this role from a historical standpoint by considering its historical background. Lyrics in history reveal a phase of religious faith in a certain period. Lyrics have always played the role of being the medium of expressing the faith as sung gospel, sung prayer and sung praise (cf. Walton 1992, Johansson 1992, Reynolds & Price 1999).



Lyrics have exerted a significant influence on people's religiousness by shaping their faith as "an instrument of spiritual growth" (Are 1981:10). Since all lyrics are based on the life of the faith of people, the quality of lyrics is in accord with the quality of religious life (cf. Clark 1994:5). Singing lyrics is "one of the forms of the Christian life" (Johansson 1992:167). The historical development of lyrics is consistent with the change of religious life in history. Therefore, studying lyrics in history can be one of the best ways to research the indissoluble connection between lyrics and the religious growth of people.

In order to fulfil this requirement, a literature study will be undertaken. Lyrics in Christian history will be investigated. Historical facts relating to lyrics will be collected from various sources, including the literature of Christian history, church music and songbooks. Those facts will be arranged in chronological order, and the link between lyrics and the Christian faith in each era will be scrutinised, compared and analysed.

One thing that needs to be considered is that this survey is comprehensive, covering not only children's lyrics but also lyrics for adults, because historical facts relating to lyrics cannot be properly investigated without taking the lyrics used mainly by adults into consideration. Historically, lyrics were intended for adults and sung by adults. In addition, the general trend of lyrics in specific periods has always influenced children's lyrics. Therefore, the historical development of lyrics needs to be investigated in the wider context, covering people of all ages and various aspects of their life. It is necessary to clarify the role of lyrics in children's religious development within a broader historical background in order to provide more accurate perspectives.

This research is necessary in order to show the role of lyrics in Christian history. In particular, it will ascertain the role of lyrics in children's religious education in a historical context. It will bear testimony to their role of enhancing children's faith development. Positive or negative influence of the lyrics on the religious life of people is identified from the historical facts. Insight and knowledge gained from the past can be a good guide to experience the present and hope for success in the future (cf. Procter 1978:862). This research in the context of Christian history may encourage educators from various religions to identify didactic approaches that can stimulate and maximise the role of lyrics in helping children's spiritual growth.

A survey of the recent literature on didactic approaches that can be effectively used in teaching lyrics will be conducted. The sources used will be drawn primarily from contemporary didactic approaches and a variety of theories on didactics. This will be the foundation for developing a didactic theory which will be "a system of ideas, opinions and conclusions" concerning the educative teaching of lyrics (Fraser 1992:18). The theory will aim at formulating guidelines for a workable or functional teaching method. As mentioned earlier, this presentation will be submitted from a general point of view which may be applicable to various religious education systems.

### **1.5.2 EMPIRICAL RESEARCH ON KOREAN CHILDREN'S RELIGIOUS DEVELOPMENT**

Quantitative and qualitative research will be conducted to investigate children's



religious concepts first by questionnaires and then by interviews. In identifying children's religious development as the investigation of the learner in didactic situations, sources from the literature on religious development will briefly be introduced. It will provide a basic and general understanding of the child's religiousness. The author will conduct empirical research on Korean children's religious developmental level and religious characteristics.

It is also necessary to conduct empirical research on Korean children who have different religious and cultural backgrounds from those who grow up in mainly dominant Christian countries. This investigation may be the best way of providing a more practical and accurate assessment of Korean children's religious development in various religious and cultural backgrounds.

This research will focus on Christian children (458 preschoolers and 348 junior primary children) aged 4-9 in different localities in Korea (Seoul, Gwangju, Hwasoon, Gwangsan in Korea). The research will focus on the different dimensions of religiousness: religious experiences and religious thinking and concepts (the concept of God, Jesus, the Bible, prayer, sin, heaven, lyrics of hymns). Children's attitude towards religion and religious practices and concepts on a daily basis will also be included in this investigation. Children's concepts of the lyrics of hymns and Bible songs will be surveyed in terms of general concepts or religious experiences relating to the lyrics.

Pre-primary children and the first graders (aged 4-6/7) will be given personal interviews. Young children may feel uncomfortable answering written questionnaires and personal interviews may elicit more variable and spontaneous response than written tests. In fact, "a group test or classroom setting is probably not the best possible situation when such a delicate area as religion is in question" (Tamminen 1991:23). Goldman (1964:35) states that research based upon written responses such as questionnaires and various multiple-choice item tests in relation to religion yield interesting but limited results. Goldman continues to say that the responses of written questionnaires are usually "too brief to explore answers at depth as can be done in an interview and may evoke a stock response". Frequent breaks at any sign of fatigue means that young children's fatigue can be more flexibly dealt with than is possible in a written test

During the interview some aids like photos, pictures or replicas relating to certain religious concepts will be used to elicit responses from young children. Sometimes the pictorial method, for example, the use of children's drawings as a method of evaluating religious thinking, will be used as part of the procedure (cf. Roux 1988, Goldman 1964, Cavalletti 1983, Tamminen 1991, Vianello 1992).

The research among older children (the second and third graders aged 7-9) will be done mainly through written questionnaires in a classroom setting. This does have certain disadvantages, however, "the personality of the interviewer does not have a great influence" (Tamminen 1991:23). In addition to written questionnaires, they will also be given personal interviews.

### **1.5.3 APPROPRIATE MEASUREMENT TOOLS**

Problems regarding suitable ways of measuring results and screening interviewers



need to be recognised in order to obtain authentic results of the empirical study.

The contents, including terms and ideas, of any tests or interviews which are used for empirical research should be comprehensible to children. If questions and responses are not understandable to children, their religious thinking may not be investigated properly. In unavoidable cases where difficult terms like "religion", "exist", "salvation" are used, the interviewer's or the researcher's additional explanation of the terms is needed.

If the contents of written questionnaires are too much for children to deal with, or interview times are too long, educators cannot get a satisfactory result from the research. Written questionnaires should be divided into sections and given to children at different times rather than all at once. Care should be taken to continue the interviews only for as long as the children seem interested and involved.

One limitation of this study and of corresponding studies in general is that it is based essentially on the verbal expressions of the respondents (cf. Tamminen 1991:22). Such expressions can of course describe only one aspect of their religious sense. The children often feel and think more than they are able to express. Interviewers should sometimes help children, especially very young children, to express what they think. They should also be able to grasp the meaning of what children try to express beyond the inadequate vocabulary at their disposal (cf. Roux 1988).

## 1.6 ORGANISATION OF THIS STUDY

The thesis will be divided into the following sections:

**Chapter One** provides an outline of the aim of the research, the identification of the problem, the hypothesis and the research methodology of this study.

**Chapter Two** supplies an analysis of the role of lyrics in religion, especially the relationship between lyrics and religious development. This analysis is not limited to any specific lyrics in any particular religion, but makes a general comment on the role of lyrics in various religions. This inclusive study is essential in that lyrics belonging to different kinds of religions share same common fundamental qualities, identity and essential character as far as their function as a maturing agent is concerned. This is also necessary as a preparatory part of the study of different didactic approaches, which should have an applicable value to religious education.

**Chapter Three** presents the application of the role of lyrics, which was identified in Chapter Two, especially within the Christian faith and how lyrics function in Christian life from the historical point of view. Lyrics will be placed in three different categories according to their usage in the Christian life based on Colossians 3:16. The observation will be conducted on the basis of historical facts, for example, at what stage in history did lyrics for songs of praise start to be sung, and how did the content and form of the lyrics change throughout Christian history. The focus of this study will be on the role of lyrics in the formation and development of Christian faith in various aspects of Christian life, especially in Christian education. Lyrics in the Christian history of Korea will also be addressed to provide the historical background for understanding the relationship between Christian lyrics and Korean children. This role of lyrics in history identified from the Christian point of view will be discussed



in the study of didactic approaches in Chapter Four.

**Chapter Four** deals with didactic approaches and strategies that can be effectively applied in teaching lyrics in children's religious education. The general role of lyrics in religious maturation identified in Chapter Two will be the basis of these approaches. Explicit examples of the role of lyrics, both positive and negative, in the Christian faith identified in Chapter Three will also be illustrated. The specific didactic situation when teaching lyrics in Korea will be mentioned, where necessary.

A didactic approach in which systems of coherent ideas, activities and views concerning instruction and learning are performed, will be presented. This will be illustrated with its three main phases, i.e., introductory, executive and assessment phases. Essential characteristics of the instruction-learning phenomenon in all its facets will be absorbed into the theory as guidelines for every teaching situation.

In the discussion of the learning content of the didactic situation, the guidelines for the choice of good lyrics, which were identified in the previous study (cf. Kim 1996), will be reviewed first. Although the guidelines are specifically aimed at lyrics in Christian education, they are still applicable in most cases to different religious educational situations. Guidelines will be supplemented by the application of a hermeneutical approach to religious stories. As the contents of lyrics are the systematisation or review of the teaching of religion, presenting those contents with a proper hermeneutical approach is of the utmost importance. If the religious contents are not appropriately interpreted with a proper hermeneutical approach, religious stories or doctrinal teaching in the lyrics will be presented to children with a different or even distorted meaning.

For an understanding of the learner in the didactic situation, it is indispensable to survey children's religious development. Since this study of didactic approaches is not limited to specific children in a specific situation, their religious development and potential will be investigated based on various current religious developmental theories. For this, the religious development of children discussed in the previous study (Kim 1996) will also be incorporated. This literature study as well as a more specific and detailed description of the learners, especially Korean children in the didactic situation in South Korea and South Africa, will be elaborated on in Chapter Five.

**Chapter Five** provides the author's study of children's religious development on the basis of empirical research. Before this empirical study is conducted, various religious developmental theories will first be surveyed from a general point of view. For this purpose, the religious development of children discussed in the previous study (Kim 1996) will be incorporated into this study. This will be followed by a more specific and detailed description of the learners, especially Korean children in the didactic situation in South Korea.

The empirical research will be based on 806 Korean Christian children in Korea. In this study the influence of specific religious, cultural and social situations in Korea on the formation and development of children's religious concepts will be considered. This investigation is the background research for the study of practical application in Chapter Six.



**Chapter Six** deals with the workable and functional employment of the didactic approaches in facilitating the role of lyrics. In this chapter, the didactic approach identified in Chapter Four will be applied specifically to Korean children's Christian religious education. The whole didactic process of teaching Korean children will include the preparatory phase (readiness of the teacher and the child), the executive phase (provision of aims, content, methods, media and presentation of the lyric) and the assessment phase. In the research the way in which children accomplish appropriate religious maturity through lyrics, developing their religious potential with the aid of didactic approaches, will be highlighted.



## CHAPTER 2

### THE ROLE OF LYRICS IN RELIGIOUS DEVELOPMENT

#### 2.1 INTRODUCTION

In this chapter the role of lyrics in religion, especially the relationship between lyrics and religious development, will be surveyed. First, a definition of lyrics will be given, followed by a discussion of the purpose and function of lyrics in the field of religious education.

The discussion on the role of lyrics is not limited to any particular faith, even though many specific examples based on the Christian faith are taken as illustrations. Most importantly, the role of lyrics in enhancing religious development is a common function of various religions. This general study is also necessary prior to the study of didactic strategies (Chapter Four), which need to be universally valid and applicable to different religious educational situations.

#### 2.2 THE DEFINITION OF LYRICS

The term "lyric" was defined as "a short poem suitable to be sung, expressing the writer's own thoughts and feelings" and the term the "Bible lyrics" was defined as "A short poem or other form of expression suitable for singing which expresses religious truths or a believer's personal faith and devotion toward God" (Kim 1996:12).

Just as in the previous study, the term "lyric" here refers to a "Bible lyric"; despite the differences between ordinary lyrics and Bible lyrics, the term "lyric" in this study will be used in the broader sense of a "religious lyric". When the study is limited to lyrics in Christian education, the term indicates "lyrics for hymns, psalms or Gospel songs". Since the term "lyric" presupposes the act of singing, it will generally be used to mean "lyrics with music", except where music is mentioned apart from lyrics.

#### 2.3 LYRICS AND FAITH

Singing lyrics is always accepted as a part of worship, but generally its power is that it enables worshippers to meet the challenges of religious life (Topp 1976:10). Religious faith has a significant connection with lyrics. Lyrics and faith are inextricably linked. Lyrics are beneficial not only in transforming religious ideas into words, but also in the configuration of the particular mode of the faith.

Clark (1994:1-11) defines lyrics as "a highly complex set of images, both verbal and aural, set in motion through singing". According to her, lyrics materialise a way of experiencing something as an art which participates in the communication of meaning. At first, the images of a particular lyric, both words and music, evoke something that powerfully charms worshippers and draws them into the world of the lyric. Then, singing the lyrics leads them to experience "the life of a faith; ideas, attitudes, and forms of religious sensibility", and this experience makes their faith "lively" (Clark 1994:5).

When people sing, the images and feeling of the lyric become alive to them, and these images set in motion represent their faith. Lyrics for a person or a community are, therefore, "not about the faith of the people; they are their faith" (Clark 1994:5). Lyrics have the ability to shape religious identity because they not only express and



form faith, but also reaffirm faith.

Lyrics, in which the aspects of expressing the identity of people are incorporated, have the power to transform people's lives. Spiritual health and character may be "built up or torn down, helped or hindered, strengthened or weakened" by lyrics (Johansson 1992:4).

The role of lyrics in religious life, as illustrated by Pass (1989), can be exemplified to explain the relationship between lyrics and faith. According to Pass (cf. 1989:22-52), singing is a necessity in religious life because of its crucial role in spiritual growth. From the Christian point of view, Pass (1989:5) emphasises the importance of forming a coherent theology of church music based on a careful study of the Bible, theology and many other disciplines. He states that it is necessary for Christians to clarify the meaning of lyrics in their Christian lives, not only as individuals but together as the body of Christ.

Pass (cf. 1989:22-52) clarified the role of music based on the theological concept of the three aspects of God: God as Creator, Preserver and Redeemer. Using these three headings he considered music's role in Christian life as "music and creation, music and preservation and music and redemption".

According to Pass, God did not only create sound but also created the world, including mankind through the sound of His word and gives music to people as a gift to enjoy. People are the only creatures who have the facility of ordering sound intelligibly, and have a happy duty of ruling and taking care of sounds (cf. Gen 1:28).

Pass continues to argue that since the fall of man, God preserves this world. An example of a conserving structure instituted by God is culture. Music is an integral part of every human culture. Music is used by God as a "key element" of preserving human beings from chaos and destruction. Therefore, music is "a necessity, not a luxury and neither an optional extra" (Pass 1989:28).

While the preservative mode of God is implicit and indirect in the restraint of evil in this world, God becomes explicit and direct in the redemptive mode. The Bible clearly indicates that music has a special function in the order of redemption. It is a means of communicating the good news (Col 3:16). Music, in the order of redemption, becomes "the handmaid of the church in its ceaseless task of communicating the gospel" (Pass 1989:37).

According to Pass, just as God is involved with the world in the modes of creation, preservation and redemption, the Christian faith relates to the music in the order of creation, preservation and redemption. Based on this concept, Pass (1989:52) develops a perspective on the meaning of lyrics that music reflects the image of the Christian faith, which plays a decisive role in spiritual growth.

However, this role of lyrics relating to religious development is often overlooked. Lyrics are often taken for granted and placed in a peripheral position to the task of meeting important needs. There is a difference between lyrics as mere aesthetic art and lyrics as an instrument for spiritual growth (Are 1981:10). The purpose and function of lyrics in forming and enhancing the religious faith, therefore, needs to be



perceived with correct understanding. In other words, the aim of lyrics in religion and their distinctive roles – i.e., how lyrics relate to religious lives and what lyrics give significant spiritual meaning and why lyrics are so important to people, especially children – need to be re-evaluated.

## **2.4 THE PURPOSE OF LYRICS IN RELIGIOUS EDUCATION**

The fundamental question concerning lyrics is: what is the primary concern in using lyrics in religious education? Without a distinct purpose, lyrics exist merely for covering silence and noise, generating moods, accompanying liturgical actions, and being contemplated purely for their aesthetic beauty (cf. Johansson 1992:12). Even done with the very best intentions, as shown in the previous study (cf. Kim 1996), lyrics may still be inappropriate, even contrary, to the ultimate goal, when the purpose and the methodology are not ascertained (cf. Johansson 1992:13; Kim 1996).

Therefore, the question about the purpose of using lyrics should be given precedence over all other questions. This will keep lyrics from uses which are inconsequential or unexpected, and will instead utilise their full potential for religious education. The answer will determine the shape and the core content of this study, i.e. the discussion of didactic approaches for teaching lyrics and their empirical application to children's religious education.

## **2.5 LYRICS AND RELIGIOUS MATURATION**

Lyrics should have a purpose that reflects religion. A purpose is derived from the particular nature and mission of religion. Lyrics should be determined by what the religion teaches, explaining the doctrinal belief and the religion's purpose. The purpose of lyrics, therefore, should share the aim of maturation, which is what religious education ultimately intends for the believers who are on the journey of faith and in the process of religious maturity.

New believers in the Christian faith may be immature in the sense that they are still developing spiritually. They need to "grow" in faith and this becomes a lifelong quest (cf. Johansson 1992:14). People cannot escape the command for constant growth (Topp 1976:55). The task of holistic development including a holistic religious maturity is of the utmost importance, particularly for young children, who are not fully developed and are still in "the nurturing phase" (cf. Roux 1996).

The aim of lyrics in religious education should be to "mature" the child's religious development. Lyrics used in religious education ought to be designed in such a way that maturity results. The child should be nurtured to grow by means of well-designed lyrics, with the moment of the evangelistic encounter as the beginning of religious maturation. This should be continued throughout the process of maturity.

Lyrics can fulfil this plan of holistic maturity, because they have the potential for furthering and improving the spirituality of the believers. According to Johansson (1992:17), lyrics can fill the role they are assigned for helping children "out of their natural state of egocentricity into a blossoming theocentric growth". As maturing agents, lyrics aid children in becoming (as the Bible tells Christians) aware of God.

## **2.6 ROLE OF LYRICS**

An additional support to the fundamental task of lyrics in nurturing and developing



the child religiously is the role of lyrics as a maturing agent. The role of lyrics in hindering the child's religious growth will also be considered.

### **2.6.1 ROLE OF LYRICS AS TEXTUAL INFORMATION**

Religious education deals with religious matter based on religious facts, concepts or information. Success in any kind of education largely depends on how effectively the intended information is transmitted. Communication of religious concepts or comprehension of who God is also an indispensable factor in religious education. Faith cannot be formed without hearing about God, and this cannot be done unless someone talks about God (Ro 10:14). Without hearing religious truths, there can be no true understanding of God, and as a result there is no religious maturity or development. Evangelising and educating the Christian child begins with talking about God based on Scripture in a holistic manner.

The question is how religious information can be effectively communicated and through what educational means it can be presented. There are many ways to communicate religious beliefs and concepts such as preaching and story telling using various materials, including media. One of the most effective ways of conveying religious information is by using lyrics. Scriptural proclamation, or personal and experiential religious statement via the texts, is done through lyrics (cf. Topp 1976; Pass 1989). When religious information is set to a simple, easily understood and enjoyable lyrical form with music, it can be an effective and powerful vehicle of communication, more than any other form of communication (cf. Kim 1996).

#### **2.6.1.1 Role of Carrying Religious Messages**

Lyrics can be a great provider of religious information and an important source of learning about faith in God. If a poem without music carries a message in an effective way (Roux 1995), it is clear that a lyric with music can be an even more effective vehicle for carrying a message. Music itself, even without words, has the role of conveying a certain message to a person. Music is an excellent medium of communication and is a strong aid in highlighting and emphasizing the meaning of texts. Therefore when music is combined with words, it can be a strong medium for conveying the message of the words through its amplified effect.

In other words, with the aid of music, lyrics can be one of the most powerful means of communication. Indeed, lyrics are often said to be second only to the scripture in developing religious faith (Reynolds & Price 1999:xiii). Lyrics are the best possible support for sermons or religious lessons. According to Topp (1976:74), the lyric aids people to open up to the preached word, and "increases the depth and duration of the sermon" with its choral summary of the spoken message (Topp 1976:94). Religious truths are often better served by poetic and musical expression than by propositional declaration giving form and substance to ideas (cf. Johansson 1992:123). Therefore lyrics are called "the ordinary person's systematic theology" as believers are informed and inspired through the words they sing rather than the sermons they hear (Reynolds & Price 1999:xiii).

The role of lyrics in carrying certain messages effectively is also found and validated in many personal witnesses and experiences. Numerous personal witnesses of conversion or strengthening of faith relate to the experiences of listening to or singing of lyrics. The reason is that lyrics often contain the proclamation of certain religious



truths written by authors who have abundant religious understanding, experiences and strong convictions based on Scripture (Reynolds & Price 1999). Those lyrics teach about God and remind people of God by revealing more than an elementary knowledge of Scripture with a strikingly telling effect (cf. Hart 1981:165).

The Bible encourages, and even mandates, believers to sing lyrics in order to let the message of God dwell and teach and admonish people in all wisdom (Col 3:16). In fact, the Bible has more to say about music and singing than it has to say about preaching and prayer (Are 1981:11). Ephesians 5:19 encourages "quoting psalms and hymns and singing sacred songs and making music in our hearts to the Lord." In Deuteronomy 31, the Lord said to Moses, "Now therefore write ye this song for you, and teach it to the children of Israel". These Bible verses reveal that singing lyrics is, and should be, the way to edify people about the word of God by providing and reminding them of religious truths. Lyrics systematise the teaching and reviewing of biblical teaching. According to Pass (1989:6), "God's desire is to save lost humanity, and a key element in that plan is music". Therefore, singing lyrics is an indispensable element in religious education.

In an attempt to explore the role of lyrics in Christian education, Johansson (1992:107) defines the lyric as "an analogue of the gospel, a musical witness to gospel meaning". He argues that human beings have the capacity and the need to live by symbols which use the familiar to communicate and open up new depths of comprehension. According to Johansson (1992:107), the lyric is a metaphor and a symbol which "offers realms that go beyond the temporal to the transcendent, to levels of reality which touch upon the ultimate questions of life". He (1992:107-108) argues that lyrics not only passively represent the numinous, but also actively work as the gospel principles constituting a musical show-and-tell.

Johansson endorses the role of lyrics as representative of the religious faith by telling, affirming and teaching the meaning of faith. Lyrics provide a religious and theological witness that can be incorporated and absorbed unconsciously or consciously. Lyrics can reflect the faith as a musical expression (cf. Clark 1994:3). Lyrics also represent the implications of theology as a musical analogy of "the heavenly is made understandable to the earthly, and the earthly is raised to the heavenly" (Johansson 1992:109). Music is therefore "bound up with theology and theology with music" (Seel 1995:3).

Research done in Korea by "A Society for the Study of Lyrics for Popular Songs" in 1995 is an example of the influence of lyrics on people. Case studies were done on the relationship between the lives of popular singers and their songs (cf. Sohn 1996:76; Lee 1995:224-225). The research tested the hypothesis that the message of lyrics may affect the singer's view of life, value system or way of thought. The focus was specifically on some well-known singers who sang sad or nihilistic songs. The case studies showed that singers shared their fortunes in life with the specific messages in the lyrics of their songs. The studies revealed that many of the singers struggled with the bitterness of life and fatal diseases. They also fell ill and some of them committed suicide.

The message of the lyric affects not only singers themselves, but also the people who listen to and sing the lyrics. After the Second World War popular music such as "rock



'n roll" demonstrated an incredible power to alter the moral, ethical, social and aesthetic sensibility of young people (cf. Spence 1997). The dissolute lives of some rock singers and the serious problems created by the youth who followed and adored them proved what a momentous impact the lyric has on children who are vulnerable in forming their own definite views. Johansson (1992:23) has the following to say about the role of lyrics, as one of the art forms, in their powerful influence on people:

All art works and media presentation (including music) make statements: they enlarge or diminish, ennoble or debase, enrich or rob us. Although they cannot force us to be what we do not wish to be, they influence us in a manner more powerful than any dictatorial edict, since art forms alter us from within. As they affect our minds and hearts, we cannot help being changed by the repetition of lyrics and music, the textual point of view, and its musical ethos. We become that which we assimilate.

The lyric itself has an outcome directed to the people who sing and mould them. The message of lyrics has the power to affect people's mind and heart in perceiving religious concepts:

For changing people's manners and altering their customs there is nothing better than music... Music is an essential and necessary function of man. It influences his behaviour and condition and has done so for thousands of years (Hart 1981:48).

The role of carrying religious messages becomes more significant when lyrics are taught to children, who have inquisitive and absorbent minds. If lyrics are not only disciplined by religious traits, but are also appropriate to children's cognitive and affective abilities, they can be a powerful means to help children to learn about God. Generally any kind of lyric has the power or potential to shape the world with messages and images. Lyrics impart "values, beliefs and perceptions, providing focus, drive and appeal to the symbols and myths" (Johansson 1992:22) to children by changing the way they perceive and recognise the world. Specifically, music accompanied with lyrics can be a pleasant accompaniment which strengthens learning in other domains (Reynolds & Price 1999:xiv).

#### **2.6.1.2 Role in the Cognitive Aspect of Learning**

Lyrics stimulate children, who are cognitively limited, to learn, recite, remember or recall religious matter in a meaningful and much easier way (cf. Kim 1996:15-17). Lyrics compress profound theological thoughts into brief forms, making them easier to grasp and memorise (Reynolds & Price 1999:xiv). It is pointed out that music and songs can improve the child's ability in language development, and can be seen as "a vehicle of facilitating children's development in an interest in reading" (Peery 1987:20). Lyrics create a special state of receptiveness with improved concentration by integrating and activating brain functions to their fullest potential. Lyrics assist the bilateral input of material into the hemisphere of the brain to "absorb knowledge in a natural and efficient way" (cf. Botha 1986:47). Jalongo and Bromley (Peery 1987:21) also indicated that the songs "add extra dimensions of comprehension and encourage teaching/learning activities that encourage divergent thinking".

It has been proved that aesthetic approaches like music, colour, pageantry and poetry,



are more powerful and have a longer-lasting effect on children, who are in a sensory-motor stage (cf. Blazer 1989:82). The melody lives on in children's minds "drawing the meaning of the words" along with it (Topp 1976:86). The influence of lyrics is more significant than any other ways of communication in religious education, for example, preaching or lecturing.

### **2.6.1.3 Role in the Affective Aspect of Learning**

Lyrics can also be helpful in acquiring religious information in the affective aspect of learning. Since affect constitutes an extraordinarily powerful factor in the overall learning process, especially for children, affective and cognitive content should be balanced and incorporated into teaching religion. "Religion in general is far more concrete than abstract, far more affective than it is cognitive" (Lee 1988:165). Without considering affective dimensions, children can be alienated from faith by stereotyping faith as "cold, calculating and propositional" (Johansson 1992:144). Religious truth in a poetic and musical setting helps the child to approach religion also with emotion and feeling.

In addition to this, the emotional input of material improves the intellectual functioning of subjects. Certainly lyrics with music allow children "to be emotionally absorbed by it and this heightens receptiveness" (Botha 1986:149). Lyrics enable children to learn or memorise a considerable amount of information. Singing lyrics calls for active participation on the part of children. When a child is actively involved in learning, the lesson is likely to be retained longer. Using lyrics is an excellent strategy which results in better education. Lyrics allow children to learn religious truths through pleasant learning experiences. Lyrics may also be repeated frequently without being boring. Namely, many activities and concepts can be introduced in the happy and relaxed context of singing. Thus, the lyric's particular balance between reason and emotion makes it function as "a vehicle for admonition, inspiration, adoration, exhortation, education and narration" (Johansson 1992:126).

If adults rely on lyrics during their religious lives, it is obvious that children will rely even more on lyrics in learning religious concepts. The effects of the simple and comprehensible messages of lyrics can be heightened when lyrics are used to teach children, because children need to be taught with immediate, visible and direct communication. A great deal of learning religious truths is done through singing lyrics, especially in young children's religious education.

In short, lyrics are a great provider, representative or source of religious information. Lyrics bring the intellect into religious education in a form which allows emotions. Lyrics are aesthetic and artistic translations of theoretical, doctrinal and propositional truths which have an important effect on children. Therefore, the enrichment of religious understanding and experiences in the cognition and emotions of children is directly interrelated with their religious maturation. This fact is the firm basis of why the lyric can, and should, be a maturing agent in religious education.

### **2.6.1.4 Role as an Agent in Religious Maturation**

Not only the effective and long-lasting impact of lyrics, but also the child's vulnerability in dealing with the knowledge presented by lyrics makes their role in children's religious education more significant. Since children take messages in lyrics more seriously than adults do, attention must be paid to recognizing the role of the



lyric in carrying religious messages, which have a profound influence on the development of their religious faith.

In this role lyrics can be a promoter or barrier in the process of religious maturation. A child's faith can be enhanced by receiving disciplined religious teaching as he/she listens or sings (cf. Hart 1981:159; Kim 1996). A child can either be convinced of the religious truth or confused with a mixed up idea of what faith is about. A child can either have a sense of awe, a feeling of the numinous or "fear, guilt, irritation, humility or arrogance" through information about God in lyrics (cf. Smith 1976:2). Without recognizing this role, lyrics are degraded by representing "the traits of showmanship, pleasure, banality, cheapness and amusement" rather than "integrity, truth, creativity, purity and self-denial" (Johansson 1992:108).

Proper recognition and correct reflection of this role in practice is the starting point of education through lyrics. The function of the lyric, i.e. whether it can be a maturing agent or not, is completely dependent on how carefully lyrics are designed and crafted in presenting true and accurate religious messages.

### **2.6.2 ROLE OF LYRICS AS VEHICLE OF PRAISE AND PRAYER**

In addition to the view that regards lyrics as a carrier of religious information, there is another important perspective that lyrics can provide. Lyrics serve as a convenient and accessible vehicle for expressing the thoughts and beliefs of the individual (Reynolds & Price 1999). The Psalmist declares that "I will offer in His tent sacrifices with shouts of joy; I will sing and make melody to the Lord" (Ps 27:6). Singing lyrics is felt to be "a sacrificial act, an offering to God" (Johansson 1992:3). It is no wonder that lyrics take on the qualities of an offering, because they represent the intense devotional attitude of the believer in a sincere and deep desire to worship. This view highlights the role of lyrics in helping believers to communicate with God by expressing their devotion, feeling and love. Hymns, as an image and the meaning of texts set in motion. Clark (1994:6-7) notes that:

Music is an aural image of the shape of feeling alive. When a congregation sings together, the words of the hymn come alive to them and mean more than just a statement of fact. In hymn singing a congregation is pouring out their own hearts. The hymn creates that faith by bringing it into being and therefore is functioning as a symbol of the singer's faith. A hymn does not tell of the faith, it tells it, declares it, or bodies it forth.

It seems that a lyric's function is an expression of the singer's faith and a powerful shaper of religious identity (Clark 1994:7). Events in history, like the singing of the Jews on the brink of extinction in Nazi death camps, of the Crusaders when they were burning alive, and of Negroes in the midst of slavery, show what powerful role lyrics played in helping people to express their faith in God (cf. Walton 1992:1-2).

Singing lyrics is a form of effective communication (Hart 1981:55). The believer affiliates him/herself with the content displayed through the tone which shows strong feelings, and honesty and persistency of the lyric. Lyrics are also arranged with inventive skill and imagination. No other form of communication allows a person to express the sentiments of words through musical tones within a single activity (Dunstan 1990:15).



Another important mode of expression in religion is prayer. Singing lyrics can also be an effective communication as prayer to God. According to Pass (1989:119), while singing is most often linked to praise, it can still perform an invaluable function in "the articulation of our needs before God (that is, as sung prayer)". He emphasises that sung prayer "enables the presentations of the will's dispositions toward God to be more powerfully expressed". The popularity of musical versions of the "Lord's prayer", especially in the Western world, may support this role as sung prayer (cf. Pass 1989:119). There are many lyrics written in the form of prayer or with the content of prayer, and many of the Psalms consist of prayers (Reynolds & Price 1999).

Prayer, as the expression of "our need and desire for God, a need that grows out of our godlessness and godforsakenness", is distinguished from praise, which is the expression of "our joy in and gratitude for God's presence" (cf. Pass 1989:73). Therefore, praise music and prayer music are regarded as two fundamental constituent elements of worship music (cf. Pass 1989:73, 119).

Despite the differences, they are interrelated and interconnected with each other as central factors of religious worship. Prayer is defined as "a personal communication or petition addressed to a deity, especially in the form of supplication, adoration, praise, contrition or thanksgiving" (Collins 1995:1051). The same attention needs to be paid to lyrics for prayer and lyrics for praise, as far as their function of being the medium of communication to God is concerned.

The influence and contribution of lyrics of praise and prayer in the process of religious maturation is enormous. Lyrics do not only give an idea of what the prayer and praise is all about, but encourage people in "the deepest core of our beings - our will" through the words and music (Pass 1989:49). Just as proper communication improves the relationship between people, communication in the lyric where the believer's praise of God is adequately expressed strengthens the bond between the believer and God.

Praising God with songs is one of the ways of glorifying God by fulfilling His will. God wants believers to sing as He listens to their song and is ready to respond to the song (Topp 1976:15). Thirty-five out of 107 references to music in the Psalms directly address God as the audience of worship music (Topp 1976:13). Many instances of God's powerful response to praising Him are revealed in many Bible verses (cf. 1 Sa 10:5, 2 Ki 3:15, Jdg 7:20-21, Acts 16:25)

The role of lyrics becomes clear with the explanation about the meaning of music in human life based on a theory of perception, will and emotion (cf. Pass 1989:46-52). According to Pass, our thoughts are the means by which we interpret reality or events. The will is our response to our perceived ability or inability in this situation. Metaphorically speaking, this response of will to a thought can be imagined as a certain pattern, configuration or shape sustained by a flow or energy. This energy is seen to have three dimensions: direction (up or down), duration (long and short) and emphasis (heavy or light). An emotion results from the fusion of the cognitive input from the mind with the volitional response-shape generated by the will.



There are analogies between the shape of lyrics with music and the cognitive interpretation with which the configuration of the will fuses to produce an emotion. This is because music itself is a very effective medium for representing a person's will and emotion. Music provides an exquisite and ideal situation where the will can relate to will-shaped configurations.

Therefore, it can be said that musical thought or cognitive images from a certain lyric generate a will's responses, which produces a number of configurations, and an amalgam of cognitive and volitional elements bring emotion into existence. Singing lyrics is critically important in religious life. Lyrics not only provide people with religious information, but also enable them to respond and practise their will – the deepest core of life. Lyrics also help to produce and express genuine religious emotion with a fusion of cognitive interpretation of religious truth and volitional will's response.

The preceding assertion about the meaning of singing lyrics in religious life is well summarised in the words of Pass (1989:52).

In a specifically Christian sense, music combined with words which reflect valid interpretations of the Christian faith plays a crucial role in our spiritual growth. This is because the fusion of cognitive (doctrinal) elements with volitional elements to produce an emotion happens in a remarkably effective way through music. That is why it is commonly said that people learn more theology through music than they do through sermons.....The nurturing of the emotions through Christian song is the logical and inevitable result of a life constituted by Christ.

In religious education the teaching of children to express what they learn and understand, experience or feel about faith in God, requires the most attention. Believers, especially children, need a medium to bring and show "a sense of vitality, joyousness and celebration into the service of worship" in words and in some other way (cf. Smith 1976:50). It is true that one of the most important ways of expressing a child's faith is praising. The best means of praise is the singing of lyrics. The role of lyrics as sung prayer is also applicable to children in worship.

The child's faith can either be enhanced by developing appropriate ideas and attitudes in praising God, or be retarded by practising wrong attitudes towards God. The child can develop religious emotion by amalgamating the religious truth, or self-satisfaction by musically engendered emotion (cf. Johansson 1992:143-144). The child can either link his faith to the actual worship through lyrics which harmonise, or the opposite. Recognition of the role of lyrics can be an index of how lyrics should be created, taught and sung to help children approach religion with heart and mind.

### **2.6.3 ROLE OF LYRICS AS PROMOTER OF FELLOWSHIP**

In religious education the task of promoting relationship between believers is important for enhancing the relationship between God and the believer. The basic unity underlying these two relationships, one vertical and one horizontal, should be recognised, for the journey of religious growth requires both dimensions (cf. Topp 1976:53). Without the basis of a relationship with God, serving one's fellow human being cannot be done, and there is no proper relationship with God without



considering the relationship with one's fellow man.

Fellowship means that "the state or relationship of being a fellow by sharing mutual interests and activities" (Collins 1995:467). It is clear that the underlying idea is one of companionship or friendship, "either establishing, maintaining or enhancing a relationship between persons" (Pass 1989:71).

One of the ways of enhancing fellowship, like sharing love, is singing together. When a person joins the community that is formed through the act of singing, a relationship with others is built (Clark 1994:3). Singing is an "effective social tool", because people who sing together often experience a special, distinctive quality or atmosphere of fellowship (Topp 1976:43). Singing is useful to overcome stiffness or rigidity among people by creating a sympathetic relationship or understanding.

Singing can also be effective to promote fellowship in a religious community. Fellowship of believers is regarded as one of the most important characteristics of religious life. Religion is not only for the believer but for the community as a whole. Particularly in Christianity, this fellowship is highly emphasised within the concept of the body of Christ.

Singing lyrics is thus an appropriate activity to cultivate the fellowship of believers. Nothing equals a hymn for summing up the prevailing tone of firing and meeting its audience with a common enthusiasm when they meet together (Goff Jr.2002:19). Furthermore, it also has a role of enhancing their faith by encouraging them to teach and admonish one another with the message of God. The brotherhood in the same spirit based on rich fellowship is available through sharing singing activities (Eph 5:18-19).

The importance of singing lyrics, as a means of enhancing the faith through promoting fellowship, becomes more significant when it is applied to children's religious education. Interpersonal relationships constitute an important factor in the learning process of children who may be still egocentric and socially immature. It may be difficult for children to understand other people's points of view or have full empathy towards them (Fowler & Keen 1978). Singing lyrics can facilitate children's social awareness and empathy with others, because it "encourages children's social relationships" (SPP 1994:3).

When children sing lyrics together, they are placed in social and interpersonal relationships. In addition to this, through singing religious lyrics, children can participate in other social activities such as teaching and admonishing each other. The experience of singing together, and teaching and learning together strengthens fellowship by heightening intimacy between them, with the sense of unification and integrity in the same faith in God. It also strengthens children's faith, because through singing lyrics they can communicate not only with God but also with each other, i.e. they learn from God as well as their friends. Therefore, it can be said that singing lyrics can be an important means for children's religious maturity by forming and promoting two relationships: vertical and horizontal.

#### **2.6.4 UTILITARIAN ROLE OF LYRICS**

Another common use of lyrics in religious education can be found in their utilitarian



function (cf. Johansson 1992:3-4). Lyrics, either in whole or in part, may serve as calls-to-worship, as responses to the reading of scripture, or as antiphons or liturgical epigrams (Reynolds & Price 1999:xv). Singing lyrics creates a specific state of mind which helps a person to prepare and pay attention in religious worship (Are 1981:14). Background music is used to focus prayers, scripture readings or performance of religious rites. Singing lyrics generates and produces congregational praise and culminates in the sense of celebration in liturgy.

The function of lyrics, especially in creating atmosphere, can also operate efficiently in children's religious education. Singing lyrics is often enlisted as a means of making a refreshing appeal of religious teaching for children who need to be taught with various aids and strategies. Lyrics help the child to focus and pay attention to activities in an effective way. Lyrics, especially those with gestures or actions, can attract the young child's attention and help him to understand religion.

Atmosphere created by singing lyrics can affect the formation of the child's whole and general concept and impression of religion. This can be linked effectively to the appreciation of religion as free from fear, hesitation or strangeness. Positive participation in singing lyrics can enhance the child's ability to be actively involved in a religious lesson or liturgy.

With the aid of singing lyrics, the child can also move from one activity to other activities without being disconnected or distracted. Namely, singing lyrics has the effect of smoothing the processes of religious education by closing the gap on possibilities which draw the child's attention away from learning. Lyrics also promote serenity with good results among groups of children, especially during monotonous situations (cf. Topp 1976:31). Lyrics enable religious lessons for children to be more effective by "relieving boredom and fatigue" (Topp 1976:38). Also, lyrics need not only be used during singing time, but also at the beginning, intermission or end of a lesson.

Singing lyrics effectively prevents the child from being caught up in a distracting thought or trivial activities between different activities. Lyrics function as lubricants with which all the activities are harmonised without any friction.

The utilitarian function is an incidental or ancillary role of lyrics. This should not be regarded as the most important role lyrics have in religious education. One should not place too much emphasis on the role of lyrics as a mere mechanism which can create atmosphere or smooth the whole process of religious education (cf. Topp 1976:24).

As discussed earlier, one of the fundamental and primary purposes of lyrics can be Scripture teaching. Other functions should be regarded as additional roles which assist this role of being the bridge between God and the child. If the utilitarian function is valued more than the Scriptural message, lyrics are degraded as a mere accessory of religious education.

### **2.6.5 ROLE OF MUSIC**

For the purpose of this study lyrics will be defined as *the words intended for singing*. Without music combined with the words, there is no singing of lyrics. Since the music itself alone has a role of either highlighting or hindering the meaning of the



words, it deserves a more detailed discussion.

Music is a universal language which is communicated by note, rhythm and tone (Seel 1995). Spence (1997:143) states that "Music is the message, not just the lyrics". Music has power (Are 1981:10). Music itself makes people happy, energetic, sad or irritated. It has been proven that bright, lively and stimulating music enhances the customer's interest for shopping and increases the efficiency of work (cf. Topp 1976:37-38). Music possesses a vital and therapeutic power. It is reported that corn grows faster to the sound of the flute or singing (Are 1981:11). Classical music promotes the growth of the plant, while rock music hinders the plant from growing (cf. Lee 1995).

Regardless of the text, music that is built upon certain concepts or ideas fosters a similar condition in the listener, both adults and children. The general tones, rhythms and harmonies of music "build a musical ethos" which becomes an agent in religious maturity or immaturity (Johansson 1992:69). According to Johansson (1992:69), music is able to take on characteristics that go beyond the meaning of the thing itself. He continues:

Music can be sad, happy, creative, weak, banal, fulfilling, rebellious, or any number of other characteristics. It may be martial, solemn, or dance like, and it can engender in the listener patriotism, nostalgia, or school spirit. Whenever a composer creates a composition, a statement is made.

As previously mentioned, this manifestation of certain messages of music is an indispensable factor which enables songs to be effective mediums for delivering religious messages. People are moved not only by the messages of lyrics but by the effect of their total sound (Are 1981:13). Music heightens the sense of devotion with its "feeling tone, urgency and colour of artistic forms" (Johansson 1992:127). Since music produces serenity, it also can play an important role in emotional and physical therapy (Topp 1976:31; Alvin 1966).

However, as much as music can support the lyric, it can also become a distraction (Dunstan 1990:18). Music should have a supporting role for the text in religious lyrics; however, it sometimes fails in this regard. As much as music helps children to gain access to the text of lyrics by providing joyful learning experiences, it can also become a distraction to lead them to sing lyrics mainly for enjoyment of singing the tune. Singing lyrics primarily for musical enjoyment can "blunt the effectiveness" of the lyric texts, causing the music to distract children from the purpose of the lyric (Topp 1976:24). If music is highlighted rather than the text, and it is used mainly for aesthetic and emotional amusement, it cannot fulfil its role of supporting the text (Spence 1997).

A poor medium (with reference to the quality of musical composition and execution) also plays a role in degrading the message (Spence 1997:134). Putting the most importance on getting across the message in the lyric does not mean that poor crafting of music is tolerable (cf. Topp 1976:86). Music plays two important roles in religious education: one is supporting the meaning of the words, the other is praising God.

The impression of music is largely dependent on the way the melody or rhythms are



crafted, and how they influence the listener. Hart (1981:137) emphasises the importance of harmonisation between text and music as follows:

Many are overlooking a basic tenet of communication: the message and the medium must blend together. To be effective they cannot contradict one another. A song, in order to fully relate the intended thought, must wed text and music.... If this principle is not followed, wrong interpretations and confusion can result. Then it can become amusing, and may at times border on travesty.

Johansson also points out that certain musical, rhythmical devices tend to make music a hindrance rather than a support of the text. For example, while certain melodies give the text superb support, extensive use of melodies of a syrupy quality militates against the sinewy characteristic that disciplined music, like that of hymns, requires (cf. Johansson 1992:48, 73). Extreme internal repetition of the melody without enough melodic variety also gives the music a dull and stereotyped character. Such music captures one's attention immediately, but a shallow musical character shapes the child exactly in that same frame of reference (cf. Kim 1996; Spence 1997:116).

The natural rhythm of the spoken words empowers the text of the lyric in a more reasonable fashion. However, consistent use of "jerky" rhythms employed to make the music more immediately appealing to more people distracts the child from the meaning of the words (cf. Topp 1976:27, Johansson 1992:72). For example, as much as bodily movement with the lyric can be helpful to children's learning of religion, it can also be obstructive. Rhythms which compel bodily movement or impart a sense of jolly toe-tapping swing may take the child's attention away from the text (Kim 1996; Johansson 1992:72).

## 2.7 SUMMARY

The lyric is a form of effective communication. Through lyrics children have the opportunity to communicate with God. Lyrics reveal God's characteristics by systematizing religious teaching. Lyrics allow the child to recount or review a religious story in a specific way. Lyrics enrich children's praise to God by helping them to express their joy and praise to God. Lyrics are an effective social tool. Lyrics can also help children to experience a special quality of fellowship when they sing together (Topp 1976:43). Lyrics ease the stiffness which can occur during the process of education.

Lyrics have theoretical, doctrinal and propositional content in an artistic form. Lyrics are musical translations of theological witnesses, which always make a statement of some kind (Johansson 1992:108). The statement or message of lyrics is conveyed not only by the words but also by the music. According to Johansson (1992:84), lyrics "influence, compel, educate and disciple" the child. In the combination of religious content and creative music, lyrics can be an excellent aid to children's religious education.

As much as lyrics can help children, they can also be an obstacle to children's spiritual growth. They can be influenced positively or negatively by the lyric. The reason is that lyrics pass on a certain views of life, value systems or the presuppositions of the author, either deliberately or erroneously (cf. Kim 1996). Children might misunderstand religious concept by acquiring false doctrine from



lyrics. Children can also develop inappropriate ideas and attitudes about worshipping under the influence of a self-oriented or fun-seeking style of lyrics.

This recognition of the role of lyrics, either enhancing or crippling the child's spiritual growth, is a prerequisite for any study of lyrics. Without this, there can be neither a proper implementation to facilitate the lyric's maturing role nor an appropriate attempt to keep it from being a hindrance in religious education. This recognition of the role of lyrics, therefore, will provide a solid foundation or basis for all discussions throughout this study.



## CHAPTER 3

### THE RELATIONSHIP BETWEEN LYRICS AND CHRISTIANITY

#### 3.1 INTRODUCTION

The previous chapter discussed universally common principles in clarifying the role of lyrics in religion and religious education. In this chapter the application will be confined specifically to the Christian faith, and the relationship between lyrics and Christian life. The modes of lyrics that deal with different categories of lyric usage, and the types of Christian lyrics will be identified followed, by a study on the use of lyrics in different periods of Christianity. The focus will be on the historical development of lyrics, the changes in content and styles of lyrics, and the role lyrics played in people's, especially children's, faith development. The chapter will conclude with a summary of the role of lyrics in Christian history and an evaluation of the current use of lyrics.

#### 3.2 THREE MODES OF LYRICS

Before addressing the historical development of Christian lyrics, it is necessary to classify lyrics based on their usage in Christian life. Lyrics can be classified into three different categories as far as their nature and characteristics are concerned. For this, the study of categories identified by Pass (1989) and Stainslaw & Hustard (1993) will be adopted.

The nature of the lyric involves a language that evokes a response in the human personality, the idea of which is to move a congregation to worship. According to Pass (cf. 1989:55-85), the question of the nature of music cannot be adequately answered without considering the nature of the church and the Bible. His approach is that the church and the Bible exist through certain modes of communication and these modes can correspondingly be applied to the modes of lyrics (cf. Pass 1989:91; Stainslaw & Hustard 1993).

The relationship among Christians, which is called the "church", is constituted by communication. The church is essentially a relationship of talk, while a community exists through the spoken and written word (cf. Pass 1989:63). There are three different types of communication, i.e. the kerygmatic, koinoniac and leitourgic modes. The term kerygmatic originates from the Greek word for the messages of the gospel. "Preaching, teaching, evangelism, mission, theology and prophetic action" can be listed as kerygmatic activities of the church (Pass 1989:69).

The first Christians engaged in communication and formed a new community (koinonia) as a response to the kerygma preaching about Jesus by Peter (Ac 2:42). Believers talked to each other, communicated both verbally and non-verbally, and affirmed their mutual openness in Christ. Activities like "cure of soul, personal examples of Christian living, diaconate and fellowship" can be called koinoniac activities, and are characterised by equality and reciprocity in terms of participation (Pass 1989:71).

The third category, the leitourgic mode of communication, is characterised by communication between believers and God. God is addressed directly. All the issues which have emerged from the kerygmatic and koinoniac modes come to a climax and



culminate in the leitourgic situation (Pass 1989:71). In the words of Jennings (Pass 1989:73) "Prayer and praise are the two fundamental actions of worship; together in alternation they give worship its structure and rhythm". Phrases such as "called to faith, conversion, apostolic works" refer to the kerygmatic mode, and a phrase such as "come together" indicates the koinoniac mode. The leitourgic mode is distinguished by the phrase "praise God" (cf. Pass 1989:72).

From the above discussion, it seems that the church exists through the three distinct address situations. The three modes need to be connected interdependently for the Christian community (Stainslaw & Hustard 1993:57) if it is to fulfil its mission of mediating Scripture to an alienated world.

As far as the three modes of communication are concerned, an important relationship between the church and the Bible exists. The task of the church and the various address modes of the Bible coincide in bearing witness to the "Word of God", as God is present in the prophetic/kerygmatic, constitutive/koinoniac, and liturgical/leitourgic modes of address (Pass 1989:82). The Bible would not exist without the church; likewise, neither could the church exist without the Bible. Theologically speaking, the church and the Bible share the same function of bearing witness to the "Word of God" in many words and different address situations. According to Pass (1989:84):

The church's mission is fulfilled as it allows the Bible to speak the word of Christ in prophetic, constitutive and liturgical ways. The Bible's teaching must be assimilated, interrelated, systematised, interpreted according to the history of the church, and then applied to each new generation of believers.

The relevance of this insight into lyrics is clearly manifested in Colossians 3:16 and Ephesians 5:18-20. The theological foundation for Christian lyrics can be found in the verse "Let the word of Christ dwell in you richly as you teach and admonish **one another** with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts **to God**". This verse shows that all three address situations can occur in the use of lyrics in the Christian community: to one another - kerygmatic and Koinoniac; to God - leitourgic. From this point of view, Colossians 3:16 can be seen as the musical version of Acts 2:42 (cf. Pass 1989:91).

Therefore the three distinctive types of Christian lyrics – kerygmatic lyrics, koinoniac lyrics and leitourgic lyrics – are necessary for the church to fulfil its mission. In other words, the church can fulfil its mission with the theology of Christian lyrics apparent in Colossians 3:16 communicating with one another and with God through songs. This situation also means that the church utilises the Bible to speak in prophetic, constitutive and liturgical ways by means of lyrics. Hence both the church and the Bible focus on the "Word of God" through the different address modes, and this can also occur in lyrics.

Reynolds and Price (1999:xv) also mention that the lines of communication determine the use of lyrics; God speaks to the people and the people speak to God, and the people speak to one another through lyrics. According to Reynolds and Price, if the lyric is intended to be a revelation of God, a God-to-human or human-to-human line of communication is needed. A human response to God calls for a human-to-God line of communication.



The three modes of lyrics which deal with differences in the use of lyrics – kerygmatic lyrics, koinoniatic lyrics and leitourgic lyrics – are briefly summarised in 3.2.1 through 3.2.3 (cf. Pass 1989:88-129).

### **3.2.1 KERYGMATIC LYRICS**

The content of kerygmatic lyrics is obviously the kerygma, and their aim is to proclaim the gospel. Kerygmatic songs have an objective quality to their texts with factual statements in the third person singular such as: "God is faithful, changing never" and "Christ the Lord is risen today". When a more personal witness or testimony is needed, the first and second person pronouns abound as in "I know that He is living". In kerygmatic lyrics the addressee often becomes oneself, for example, "Tell me the old, old story of Jesus", that is, one can proclaim the gospel to oneself in song, as well as to others (cf. Pass 1989:94-95). They are "didactic" in the best sense of the word, because their aim is to pass on a message (Pass 1989:94).

A soloist and a choir seem to be the best suited in carrying out the task of kerygmatic lyrics because they address people kerygmatically, just as a preacher delivers Scripture to people (cf. Pass 1989:99-100). According to Johansson (1992:118), nothing will aid a sermonic communication more than the example of a choir paying close attention to every spoken word. (However, this does not mean that kerygmatic lyrics cannot be sung by the congregation, nor that other modes of lyrics cannot be sung by a choir.)

Kerygmatic lyrics must proclaim the gospel "boldly, openly, sincerely and frankly", if they are to be authentic to fulfil their function in a kerygmatic address situation (Pass 1989:101). Kerygmatic lyrics need to grab people's attention, and confront, challenge, and provoke them with the message. Since it is expected that someone will deliver a message in a kerygmatic setting, declarative, proclamatory, and prophetic themes are often used for those lyrics. The Bible is an incredibly rich resource which provides authors of Christian lyrics with thousands of different themes.

Because of its characteristics to proclaim the gospel, Kerygmatic lyrics can be powerfully used in various rituals in the Christian life (cf. Pass 109-112). There is a widespread and constant association between lyrics and rituals in human cultures. Rituals signify transformations of state in human nature and lyrics manifest strengthening and retaining this state. There are tremendous opportunities to proclaim the gospel through kerygmatic lyrics, in particular rituals like Christmas, Easter, Pentecost, the Lord's Day, the Lord's Supper, baptism, ordination, confirmation, marriage and burial.

### **3.2.2 KOINONIATIC LYRICS**

Koinoniatic lyrics are the musical expression of the koinoniatic mode according to the affirmation of fellow believers. Through lyrics people can speak to one another (Reynolds & Price 1999:xv). Koinoniatic lyrics are imbued with a spirit of unity and togetherness, which articulates every aspect of community in Christ. According to Pass (1989:113-114):

Koinoniatic lyrics deal in edification, help affirmation, constructive growth after kerygmatic surgery. They are saturated with mutuality, reciprocity and a



spirit of actual and potential unity. They are comforting but not comatose, soothing but not tranquillising... gathered community may just want to express through songs its sense of togetherness and it can be led to share in the feeling through song.

Koinoniac lyrics are characterised by informality, relaxation and happiness. They have a function of affirming and building up the community. The melodic line of lyrics is "more flowing, easy on the ear and user-friendly" and they are sung in a climate of equality, reciprocity and mutuality (Pass 1989:114). In order to build a sense of belonging, the community needs these kinds of songs that focus on the needs of people. Singing koinoniac lyrics is an effective way to bring people, who belong to the community, together.

According to Pass (1989:118), kerygmatic lyrics are vertical in the sense that God speaks to the people from above, through the singer. Koinoniac lyrics are horizontal because people speak to each other about God by participating in singing together. Koinoniac lyrics favour Scriptures which comfort and affirm rather than question and condemn. Positive biblical themes like the love of God and openness of Christ are important in Koinoniac lyrics to encourage people who are lonely and hurting. People who find it difficult to trust other people as well as God can be comforted by Koinoniac lyrics.

### **3.2.3 LEITOURGIC LYRICS**

The leitourgic lyric has elements of prayer and praise lyrics. Through sung prayer, people's need and desire for God can be powerfully expressed. Through the musical praise of God, the response to God's love, care and forgiveness can be directly addressed. While leitourgic lyrics of prayer tend to use Bible-based prayers, jubilant outbursts of worship signify the highest point of praise. The Book of Psalms would be an important source book for both types of leitourgic lyrics and spirituality (Vogel 1974:3).

The leitourgic lyric is also vertical and mono-directional like the kerygmatic lyric. However, in kerygmatic lyrics God speaks to people through the singer and in leitourgic lyrics the singer speaks directly to God in the expectation that God is listening (Pass 1989:121).

According to Jennings (cf. Pass 1989:121), it is necessary to make a distinction between words addressed to God and words addressed to a congregation in the context of worship. Pass (1989:122) reasons that many lyrics that are customarily sung during the worship are believed to be songs of praise, but in fact are about God and not addressed to God. While kerygmatic and koinoniac lyrics are about God, leitourgic lyrics are directly addressed to God. The first- and second- person pronouns like 'I, you, me and we' are used instead of the third-person singular 'He', which indicates God or Jesus Christ objectively.

As far as people's dependence on God or His nearness is concerned, leitourgic lyrics also function effectively in a ritual context. Through leitourgic lyrics appropriate to the theme of each ritual, people in transition can relate to the gospel in a most powerful way.



### 3.2.4 SUMMARY

The lyric can also be discussed as the "Word of God" uttered in certain forms of address. Classification of different categories of lyric use can be done based on these address situations. The characteristics and tasks of lyrics are very dependent on the form on which the lyric is built.

Kerygmatic lyrics are incredibly valuable in revealing and delivering the Scripture. Doctrinal, didactic, sermonic, confronting lyrics and hymns of personal experience are suitable for the kerygmatic setting. Koinoniac lyrics can be powerfully used for affirming and comforting people in the Christian community with their positive and supportive themes. Leitourgical lyrics are indispensable for expressing the faith in the context of worshipping God as a culmination of the kerygmatic and leitourgic modes of the address situation.

Because there are also transitional modes or mixed modes, not every type of lyric can fit into these three modes (cf. Pass 1989 124-125). The classification system, however, can effectively be applied to Christian education. It can help educators answer the question: what aim does the lyric need to achieve in education?

## 3.3 TERMS USED FOR CHRISTIAN LYRICS

It is important to understand the terms used to define Christian lyrics. They are based on Colossians 3:16, and are useful to study the formation and development of various types of lyrics in Christian history.

### 3.3.1 LYRICS FOR PSALMS

A Psalm is literally "a song of praise" (Nance 1995:17). The Psalms (from Greek *psalmas*, "song") are musical settings of any sacred songs, poems, prayers, epigrams and praises that focus the worshipper's thoughts on God in praise and adoration (cf. Collins 1995:1077; Nelson 1990:627; Gehman 1970:772-775). Seel (1995:20) defines Psalms as "scriptural praises set to music". According to Nance (1995:17), Paul's exhortation for Christians to sing Psalms could refer to an exalted expression of praise from the Old Testament, and not only songs contained in the book of Psalms because the Old Testament was the full Scripture for the first-century church. In a general sense, however, the term "Psalms" can be defined as those Psalms and songs in the Book of Psalms in the Old Testament.

The Book of Psalms is a collection of 150 individual Psalms representing expressions of faith of various men from many generations; therefore, these poems epitomise the theology of the entire Hebrew Bible (Nance 1995:5). The Psalms run from "the Creation through patriarchal, theocratic, monarchical, exilic and postexilic periods" (Nelson 1990:621). The Psalms were written by David, Asaph, the sons of Korah, Solomon, Moses, Herman, Ethan, Ezra and some anonymous people. Because of their broad chronological (from Moses 1410 B.C. to Ezra and Nehemiah 430 B.C.) and thematic range, the Psalms were written for different audiences under many conditions (Nelson 1990:621).

The Psalms are a special type of hymn divinely inspired that serve as individual and communal devotional guides, and take up the most space in Scripture (Nelson 1990:622). The Psalms have the distinguishing feature and special recognition of being "the richest single source of song texts that the church possesses" (Johansson



1992:124). In the Psalms are found the whole range of basic human emotions and attitudes before God - praise, fear, trust, thanksgiving, fear, lament, and joy (Nance 1995:6).

As the Hebraic hymnal, the Psalms were used in temple worship and in the synagogue. They played a central and profound role in the liturgy and prayer life of both Jews and Christians. The early church with its Hebrew heritage used the Psalms in private and public worship. The Psalms have had "a profound influence on the development of Christian hymnody" (Gehman 1990:775). The Psalms have always been regarded as "a constant treasury of sources for use in worship" throughout history (cf. Vogel 1974, Lee 1995:18). In all periods in the history of Christendom, spiritually significant movements have been accompanied with the recognition of the importance of the Psalms in the Christian life.

However, the Psalms are not sung but read, or even remain unused, in most church services today. The richness of the Psalms needs to be rediscovered and their power needs to be harnessed in contemporary Christian life.

### **3.3.2 LYRICS FOR HYMNS**

The Greek term "hymn" (hymnos) referred to "a song of praise in honour of gods, heroes or famous saints" (Benton 1979 (V):250). It was a generic term that represents an activity of "general deference, obeisance and homage to a god" (Johansson 1992:125). Its content was often some particular factual material concerning the god and attempts of obtaining the deity's support. The word hymnos was used by Paul to ensure that worshipping in the Christian community contains singing and praising God. According to Nance (1995:17), Paul could address a hymn as a newer religious expression exalting the works of Christ, teaching Christian doctrine, or applying the Christian faith to life. Seel (1995:18) defines hymns as "nonscriptural spontaneous songs of praise".

St. Augustine's (Dunstan 1990:8) definition of a hymn clearly manifests the characteristics of hymns, especially lyrics for hymns.

A Christian hymn is a lyric poem, reverently and devotionally conceived, which is designed to be sung, and which expresses the worshipper's attitude toward God or God's purpose in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and its idea so direct and so immediately apparent as to unify a congregation when singing it.

The term "hymn" used in Christianity, therefore, can be defined as "a spiritual meditation designed, suitable for, singing or chanting in the worship of God" (Gehman 1990:414). Many hymn texts take "specific scriptural ideas and terminology" (Topp 1976:84). Hymns are usually sung by the congregation. The emphasis of hymns is laid on "the fundamentals of religion, the nature of the Trinity, the attitude of God to man and man to God, the purpose of the Incarnation" and so forth (Phillips 1943:216).

#### **3.3.2.1 Lyrics for Hymns and Gospel Hymns**

Hymns are usually sung for inspiration, edification and expressing praise and



thanksgiving to the Trinity (Lee 1995:98). For example, "Praise God from whom all blessings flow", "Glory to be Father", "To father, Son and Holy Ghost", "Holy, holy, holy, Lord God almighty!", etc. (Lee 1995:98).

Gospel hymns are written not only to praise God, but also to educate people by explaining biblical truths or passing on the authors' experience to believers. A hymn that explains the author's Christian faith for example is: "Singing I go along life's road, praising the Lord, for Jesus has lifted my load" (Kim 2000:126). Gospel hymns deal with the experience of Christians, for example, an exhorting sinner's return to God: an outline of religion, the goodness of God, death, judgement, heaven, hell, prayer for repentance, seeking of full redemption, giving thanks, devotion and parting for corporate life as body of Christ, etc. Gospel hymns are used for church services, evangelisation programmes, Bible education and revival of faith (Lee 1995:46).

The primary purpose of liturgical traditional hymns is to glorify God, while gospel hymns place more emphasis on giving testimony, exhorting or inviting. Hymns are generally more objective and vertical in character, while gospel hymns are more subjective and horizontal in character. Hymns are used primarily for Christians in a worship service, while gospel hymns are used primarily in evangelistic, revival and fellowship services (Nance 1995:143).

### **3.3.3 LYRICS FOR SPIRITUAL SONGS**

A spiritual song is literally an "ode on the breath". It was "a free, spontaneous expression of a personal, often ecstatic experience with God" in the New Testament church (Nance 1995:18). Seel (1995:18) defines a spiritual song as an "ecstatic utterance of joy".

There are various interpretations of the term "spiritual songs". Nance (1995:18) defines a spiritual song mentioned by Paul (Col 3:16) as the first-century equivalent of the gospel hymn of today. According to him, the spiritual song represents the "folk music" of the church; a subjective, personal expression of experiences with God, exhorting other Christians, or inviting non-Christians to accept Christ as Saviour.

Many regard Psalms, hymns and spiritual songs, mentioned by Paul in Eph 5:19 and Col 3:16, as synonymous. According to Pass (1989:90), the adjective "spiritual" applies to all three; therefore, the categories need to be understood as spiritual psalms, spiritual hymns and spiritual songs. Some, however, believe that spiritual songs are sung only with the inspiration of the Holy Spirit (cf. Johansson 1992:140). Spiritual songs are also typified as a type of chant, like the Gregorian "Alleluia", while others equate spiritual songs with the gospel songs or choruses (cf. Johansson 1992:140).

### **3.4 LYRICS IN THE HISTORY OF CHRISTIANITY**

In all the different historical periods of Christendom, the singing of lyrics has always been regarded as an important part of the religious life. Lyrics in church have shaped the faith of believers and religious communities (Dunstan 1990:12, Walton 1992:1). Lyrics have affected believers' thinking, values, world-view and actions (Warren, Jr 1988:13).

If singing lyrics influences believers' lives, studying the lyrics that their predecessors enjoyed, and that have special significance, may help them discover something of



their religious heritage. This contemplation of lyrics in history will enable educators to explore the true meaning of lyrics and gain insight into the merits and problems in using lyrics.

The summary of the historical development of lyrics is not limited only to lyrics for children, but covers a wide range because, just as the Bible is not a children's book but a book written by adults for adults (Holm 1973:141), in the beginning of Christian history lyrics were written for adults by adults. Lyrics specifically aimed at children were systematically developed later (Nance 1995:120) and the general trend of lyrics in a specific period has always exerted a considerable effect on children's lyrics. In addition, in a sense the language of the most sublime hymns in all ages and in all communication is the same. Therefore, the investigation of lyrics in history will be done within a broad context and in general, and will include lyrics for adults.

However, the ultimate focus of this research will be on the role of lyrics in children's religious development — the basis of didactic approaches for the use of lyrics in children's education. A detailed discussion about children's lyrics, their content and the way of presenting them will appear in Chapter Four.

### **3.4.1 LYRICS IN THE TIME OF THE OLD TESTAMENT**

In the time of the Old Testament there was an indissoluble connection between the life of the Israelites and music (Nance 1995:3). As the people of the nation of theocracy, the lives of the Israelites were intimately connected to worshipping God. Therefore, it was natural and even inevitable for them to have a relationship with singing lyrics that was an indispensable factor in worshipping God. The practice of singing permeates every aspect of their lives (cf. 2Ch 5-35, Ps 1-150). Specifically, the actual employment of hymns in both ritual practices and daily living is clearly revealed in many references to music in the Old Testament (cf. 1Ch 6:31, 2Ch 7:16, Ps 22:22, Isa 42:10).

In the ancient world poems were usually sung or chanted during civil or religious ceremonies (cf. Jos 10:12-13, 2Sa 1:18). Political speeches and moralizing fables (cf. Jdg 9:7-20, 2Sa 12:1-14) were also recited or chanted by leaders and prophets (cf. Schleifer 1992:15, 16). In fact, "music and prophecy were inextricably intertwined" in the Hebrew Bible (Fassler & Jeffery 1992:127). God commanded Moses to write a musical history and teach the Israelites an unforgettable message (Corbitt 1998:20).

The Psalms, the most important source of praise and prayer in biblical times, were recited or sung. They were sometimes sung with stringed musical instruments like the harp and the lyre. This reflected a multitude of moods and was relevant to every reader (Nelson 1990:624). The Psalms served not only as a hymnal in the worship services in the Temple but also served as "an individual and communal devotional guide" for the Jewish people (Nelson 1990:627; cf. Mt 26:30).

The art or practice of singing Psalms, especially during public worship, is called psalmody (Reynolds & Price 1999), and the composition or singing of hymns is called hymnody (Collins 1995:635). A psalm or canticle (hymn or song of praise used in Christian devotion, spiritual songs other than psalms) was often performed in unison with an often-repeated and simple tune (cf. 2Ch 5:13; Collins 1995:222). Several words or syllables are assigned to one note. The rhythm of the song was



apparently free, although closely bound to textual accents (Reynolds & Price 1999:2).

Since many words are often sung on one note, it is also called the unison chant, unison song or plainchant (Reynolds & Price 1999:11). As a non-metrical hymn derived from the Bible and used in the liturgy of certain Christian churches, it is also called a "Biblical canticle". In the Old Testament the Psalms and hymns were sung as a chant, which was largely vocal and has been preserved in a possessively guarded oral tradition. Since patterns of the Jewish chant continue to be used in Jewish tradition as well as in the Christian chant, the oldest examples of Gregorian chant can be traced to the traditional chants.

### **3.4.2 LYRICS IN THE EARLY CHURCH (0 - 4 C)**

The New Testament shows the beginnings of what was to become an exceedingly rich hymnody. The earliest Christian hymns often possess some similarity to the Psalms and canticles in form and structure. However, they contain at least some Christian content, specifically dealing with the unique identifying characteristics of Christ or with the meaning of his life and death (Schleifer 1992:86). The texts of many such Christological hymns are quoted in the New Testament itself (Lk 1:46-55, 1:68-79, 2:14, 2:29-32, Jn 1, Phi 2:6-1, Col 1:15-20).

Singing hymns played a prominent role in the worship of the first Christians. Hymns are connected with the most characteristic feature of Christian worship, Holy Communion (Reynolds & Price 1999:2). Lyrics were also sung in times of trouble and they played the role of encouraging and stimulating the believers' faith (Ac 16:24-25).

In the early church spiritual life often was expressed in songs that appeared as gifts of the Holy Spirit. Paul exhorted his converts "to sing psalms and hymns and spiritual songs with thankfulness in your hearts to God" (Col 3:16) and to offer to God a sacrifice of praise continually (Heb 13:15). Paul also urged people to practice hymn singing when they meet together (1Co 14:26); therefore, singing was exclusively congregational. Paul instructed people to allow hymn singing to be not only a spiritual activity but also an intelligible activity, emphasizing that it was necessary to sing with the spirit as well as the mind (1Co 14-15). He also encouraged people to praise the Lord together with one heart and mouth, giving glory to God, the Father of Jesus Christ (Ro 15:6).

The early Christians fashioned their hymn singing after the Old Testament pattern. According to Scripture, the first believers in Christ were continually in the temple, praising God (Lk 24:53). Since the first Christians became followers of Jesus as the Messiah and Lord out of a Jewish background, Jewish influences are seen in the patterns of early Christian worship (Martin 1977:122). The synagogue played a dominant role in both Judaism and early Christianity. The form of music used in Christian worship followed the model of that which was heard in the synagogues. Jewish psalmody and canticles practised in ancient Israel were adopted by the early Christian church, and became inheritance of the early Christian church.

Christian hymnody derives from the singing of psalms in the Hebrew Temple. Psalms are sung extensively at the daily hours of prayer or Sunday service. A mosaic of selected psalm verses is seemingly used either as a text for music or a spoken prayer.



Most characteristic of all is "the freely composed and imaginative hymn text, based on a biblical incident or person, or an extended paraphrase of a passage of scripture" (Benton 1979 (2):974).

When the Romans persecuted the Christian church, singing was less practised in services. However, singing lyrics never died out among Christians and instead they sang lyrics in catacombs (Fassler & Jeffery 1992:86). In 313 AD, when the Edict Milan made Christianity the religion of the Empire, singing became more open.

### **3.4.3 LYRICS IN THE CHURCH OF THE MIDDLE AGES (4 C - 15 C)**

Hymnody developed systematically only after the emperor Constantin legalised Christianity (AD 313). Christians were free to leave their houses, to go to churches and to worship openly.

The Roman canonical hours were further enriched with metrical hymns and biblical canticles. A daily singing of the early Christian songs that are quoted in the Gospel is included (Lk 1:68-79, Lk 1:46-55, 2:29-32). The great anonymous canticle called the "Te Deum", a collection of various biblical images ascribing praise and glory to God, was sung every day (Nance 1995:20).

However, the schedule of services at various times (cf. Ac 2:15, 3:1, 10:9) developed into more complicated offices with specified Psalms and hymns. The role of the laity in public worship diminished considerably and more of the responsibility for singing fell to "the choir, made up of low-ranking clergy" (Fassler & Jeffery 1992:90).

The Council of Laodicea in 363 AD prohibited the participation of the congregation in singing during the service (Reynolds & Price 1999:6). Congregations could not create or compose or even sing lyrics, except for certain ordained people.

Then, at the council of Braga in 563 AD, young children, who were supposed to be pure without sin, and some priests ordained by the church were allowed to sing hymns (Lee 1995:82). Trained boys and professional male singers like monks sang the Psalms, canticles and the Roman liturgy (Andrews 1977:532). In the mass the body of professional singers performed the plainsong versions. Still, lay people were prevented from singing in the public worship.

A new ideal spread through Christendom during the 4th century, namely, the monastic ideal of life. The monastic and other religious communities observed the daily hours of prayer. There was a great deal of praying as well as the reciting and singing of Psalms (Reynolds & Price 1999:13). A soloist chanted most Psalms, and other monks performed the last Psalm of each office with the word "Alleluia" as a refrain (Fassler & Jeffery 1992:88). Responsorial singing of liturgical texts, anthems or chants was of major importance. This practice of singing continued until the great monastic institutions lost their influence in the early years of the 16th century (Benton 1979 (1):408).

During the years 300 to 1200 plainsong was developed. Plainsong or plainchant is singing written in the style of unaccompanied vocal music sung in unison and sounds more like sung speech than like ordinary music (cf. Collins 1995:1021; Proctor 1983:827). Plainsong is derived from the Latin term "*cantus planus*" ("plain song"),



which referred to the unmeasured rhythm and monophony music (consisting of a single melody line). This is distinguished from the measured rhythm of polyphonic music (in multiple voice parts), which was called "*cantus mensuratus*" ("measured song").

In the varieties of plainsong the melody was used for textual illumination: "the configurations of sound took their cue from the words" (Benton 1979 (12): 63). Plainsong originated in Jewish traditional religious music (chant) and was used in the medieval church, especially in Gregorian chant (Reynolds & Price 1999:11).

From the 6th to the 9th centuries the church experienced its golden age of creativity in the writing of hymns (Reynolds & Price 1999:13). In particular the union of the qualities of great hymns, dogma, experience and mysticism is found in the Latin and Greek hymns of the Medieval Church. Gregorian chant was now used almost everywhere and new types of music and texts were being created. Gregorian chant quoted and paraphrased Bible verses, whereas new texts used "poetic or literary, full of biblical allusions but not extracted from any single biblical passage" (Fassler & Jeffery 1992:99). Much of the new music was also monophonic, like the chant itself, with great complexity, refinement and beauty.

The polyphonic repertoire dominated the 13th and 14th centuries. However, Gregorian chant and the sequences were the most momentous features through the whole of Europe as the common repertory of liturgical music throughout the Middle Ages (Fassler & Jeffery 1992:108). In the late Middle Ages, especially during the Council of Trent, the intelligibility of text and the elimination of secular elements were emphasised as the two most important characteristics of sacred music (cf. Fassler & Jeffery (1992:112-113).

#### **3.4.4 LYRICS IN THE TIME OF THE REFORMATION (16 C)**

In the Middle Ages plainsong was too ornate to be sung by a congregation and almost all the singing was delegated to the choir in the mass (Reynolds & Price 1999:17). Those songs also demanded a high degree of skill and virtuosity from the choir and its soloists. The medieval office hymn was rather an "artistic product" than a hymn intended to be sung heartily by a congregation (Reynolds & Price 1999:18). Congregations were not allowed to sing hymns and sometimes they were even burnt at the stake on the charge of singing hymns indiscriminately (Kuiper 1988:185).

However, the new church needed a new hymnbook (Kuiper 1988:185). A distinctive contribution made by reformers in Christian worship was the reintroduction and innovation of the congregational hymn or Psalm. More than any other development, this transformed the character of lay worship (Reynolds & Price 1999:18). The role of the congregation as silent spectators was replaced by the active, participant role in singing.

The Protestant understanding of the doctrine of the priesthood of all believers affected the structure and worship patterns of the Christian church, including Christian liturgical music (Leaver 1992:124). Protestant worship of a less liturgical kind became a new revision of the synagogue worship which was reflected in the New Testament (Reynolds & Price 1999:18). The Sunday service centred on Bible reading and preaching, and praise became incorporated into the hymns sung by congregation.



The congregational answering choral polyphony with unison hymnody took the place of the old practice in the medieval church of the choir answering monodic chant with polyphonic settings (Leaver 1992:129).

An important role was played in the Reformation by the lyrics of hymns. The lyrics not only conveyed the evangelical teaching but also made allowance for the population in the church services. Nichols (Allen. Jr 1992:177) notes:

In classical Reformed worship the "liturgy" in the strict sense, the people's part, was all sung. It is not the spoken prayers taken by the minister, but the sung liturgy of the people that must be studied in the first instance to comprehend the meaning of early reformed worship.

Reformers devoted themselves to the propagation of their movement through song (Nance 1995:36-51). The printing press made possible the relatively cheap production of a vast supply of broadsheets, pamphlets and small collections of vernacular hymns and other congregational songs (Leaver 1992:126).

Alongside the Reformation in the 16th century, one of the most significant contributions to spiritual renewal was to be found in the rich treasures of Lutheran hymnody (Nance 1995:42). Hymn singing became a moving feature of worship in Lutheran churches.

Hymnody played a major role in giving voice to Reformation sentiment. For Luther church music existed because of its usefulness rather than because of its aesthetic beauty. Music was "an essential ingredient of the life of the spirit and soul", not just a "beautiful ornament" for church as was thought in the medieval church (Blume 1975:6). Luther said, "Let God speak directly to His people through Scriptures and let His people respond with grateful songs of praise" (Osbeck 1987:70).

Luther's reforms of the liturgy grew from the triple root of church music: as praise of God, as an offering by the congregation, and as a means for Christian education (Blume 1975:14). According to Luther, music must be "simple, direct, accessible, an aid to piety" (Benton 1979 (12):663). Luther (Leaver 1992:127) stated that all the arts, especially music, should be used in the service of God, who gave and made them. Luther united theology and music and was never tired of saying "Next to theology, I give the first and highest honour to music", or "Music is the handmaid of theology" (cf. Leaver 1992:127, Blume 1975:10). For him, "music is the bearer of the Word of God, the viva voce evangelii, the living voice of the gospel" (Leaver 1992:127). With this conviction, Luther (Leaver 1992:128) emphasised that hymns should contribute towards bringing the Word to the people.

Therefore, I too, with the help of others, have brought together some sacred songs, in order to make a good beginnings and incentive to those who can better carry on the Gospel and bring it to the people. In so doing, we may boast, as Moses does in his song in Exodus 15, that Christ is our praise and our song and that we should know nothing to sing or say but Jesus Christ our Saviour, as Paul says in 1 Corinthians 2.

One of hymns he wrote came to be called "the freedom march" or "the battle hymn of



the Reformation" and will live forever as "Ein feste Burg ist unser Gott" known as "A Mighty Fortress Is Our God" (Reynolds & Price 1999:18). With noble words, closely wedded to noble music, severely simple, yet never trivial, this hymn seems an echo of Luther's own great spirit (Reynolds & Price 1999:18).

Some Lutheran hymns were newly composed, but many drew upon plainsong, vernacular devotional song and secular song (Nance 1995:37). Luther also linked folk tunes well and set Christian texts to them (Reynolds & Price 1999:18).

Luther did a great deal for education and for education through lyrics. In order that the children might become thoroughly grounded in evangelical doctrine, he wrote the "Shorter Catechism" (Kuiper 1988:201). Luther established schools everywhere. His "Shorter Catechism" was the doctrinal dish on which generation after generation of Lutheran children were reared (Kuiper 1988:185). Luther also encouraged children to participate in congregational singing of new hymns (Nelson 1991:39). In Catechism for their education Luther (Blume 1975:14) mentions that:

These songs were arranged to give the young - who at any rate should be trained in music and other fine arts - something to wean them from love ballads and carnal songs and teach them something of value in their place, thus combining the good with pleasing as is proper for youth.

Zwingli (1484-1531) had considerable influence in Switzerland in the reformation of the church. However, he was consistent in having a negative attitude towards singing hymns in the church. Whereas Luther reformed the Catholic liturgy of the mass under certain restrictions (retaining the use of the choir in worship, and of musical instruments such as the organ), for Zwingli reform meant a complete break with everything relating to the church of Rome, including its liturgy and music (cf. Leaver 1992:126). The Psalms were said, not sung, but metrical versions of the Psalms with tunes were introduced later to Swiss Reformed churches (Reynolds & Price 1999:35).

Calvin (1509-1564), the third reformer, was more cautious about using music than Luther. He eliminated the choir as well as the organ and all other music instruments. He encouraged congregational singing, knowing its power to "inflamm[e] the hearts of men to invoke and praise God with a more vehement and ardent zeal". He placed a special emphasis upon the supremacy of the text, warning against "voluptuous, effeminate, or disorderly music" (Benton 1979 (12):663). The psalms were to be sung by unaccompanied voices and in unison, lest the worshippers concentrate on the harmony rather than the words. He cautioned people against the misuse or abuse of singing hymns and made an effort to reserve or maintain the holiness of hymns.

Calvin set great store by education. He insisted that children should be instructed in how to give a reason for their faith. He prepared some simple catechisms or confessions of faith and taught them to children (Nance 1995:50). Calvin then recognised the important role of singing lyrics in developing people's faith, especially children's. The issue of singing in public worship was dealt with in the memorandum of Calvin. He defined congregational singing as public prayer. According to Calvin, congregational singing of psalms should be part of the public worship of the church; for the Psalms sung in this way are really public prayers. Calvin believed that when lyrics are sung, hearts are moved and worshippers are incited to form similar prayers



for themselves. Worshippers render praises to God with the same loving loyalty.

For congregational singing of psalms Calvin selected children and taught them to sing in a clear and distinct fashion in the congregation (Allen, 1992:177). He believed that if the people listen attentively and follow with the heart what is sung by children, they would, eventually, become accustomed to singing together.

### **3.4.5 LYRICS IN THE MODERN CHURCH (17 C - 19 C)**

Hymns in the modern church were meant to be devotional metric songs of a personal and generally non-scriptural type (Nance 1995:81). The modern hymnody includes both revival and camp-meeting songs and other hymns. In the 18th up to the mid-19th century there were several waves of spiritual revivalism, called the Great Awakening, which influenced Europe, Great Britain and America. Hitherto many Protestant bodies, except the Lutheran churches, allowed only metrical psalms for the liturgy music. This evangelical movement provided an opportunity for them to slowly accept hymns and also produced many eminent Christian hymn writers.

The principal impetus to English hymnody came in the late 17th century from the independent hymn writer (Congregationalist) Issac Watts (1674-1748) (Hymns and Spiritual Songs). Charles Wesley (1707-1788) of England and F.J. Crosby (1820-1915) of America also contributed significantly to the development of the modern style of congregational hymns.

Modern hymn writers came to the fore writing songs with the fundamental truths of Christian faith and songs that expressed personal experience of faith (Nance 1995:80). Accordingly, numerous private hymnbooks that were used in homes and in private assemblies were produced. The hymns expressed "wonder, praise and adoration covering a whole range of Christian experience" (Andrew 1977:427). They dealt with almost every subject of Christian theology as themes of the hymns (Reynolds & Price 1999).

Hymns produced by the English church leaders became the greatest hymns of unquestionable sincerity and of doctrine in the English language. These hymns played a role as the "sung confession of faith" of the churches of England with their "lyricism, freshness, sincerity, and, above all, their celebration of the mighty acts of God in Christ" (Benton 1979 (7):711).

Watt presented a new metrical version of the Book of Psalms. No one had so thoroughly carried out the plan before, like his Christian interpretation of the Psalms. He also made a great transition from the mere recasting of psalms to the composing of Christian hymns as a pioneer. He was called "the father of English hymnody" (Nance 1995:62). Watt set the faith with a cosmic background in his hymns, and analysed the doubts and hopes and fears, which we all experience, so reliably and truthfully.

Wesley especially united three strains of hymns - dogmatic hymns, hymns revealing a personal experience of religion, hymns of mystical religious poetry - in verse so simple that it could be understood and so smooth that it could be used by plain men (Nance 1995:81). His hymns contain a condensed Christian doctrine and are expressive of passionate Christian experience. They speak directly about important



matters pertaining to God and the souls of men (Nance 1995:79).

A very large proportion of metaphors and similes which Wesley used come directly from Holy Scripture or are references to them. John Wesley mentioned that his brother's hymns were "expositions of Scriptural Christianity" (Nance 1995:79). Almost every hymn of Wesley's contains a scriptural allusion. This concentration on the Word of God saved Wesley from the deplorable pathos and feeble amateurishness which many other hymn writers fell into in those days. Wesley's hymns express every phase of religious emotion, which is faithful, moving but completely unsentimental. His hymns provide sound doctrine relating to every phase of Christian faith.

Hymns enhanced congregational singing to an extraordinary degree. The joy in singing exerted a great influence on the Methodist Church, which became a "singing church", primarily through Wesley's songs (Benton 1979 (4):474). The work of Wesley was at the centre of a great evangelical revival that profoundly affected English society (Nance 1995:81).

Eskew and McElrath (1980:126) mention that "the Calvinist stream produced the liturgical hymn of Watt and the pietistic Lutheran stream nourished the evangelical hymn of the Wesley". Generally the lyrics of the modern church hymn (10-19C) were verbally unsubtle. Its music was a mixture of folk and nationalistic music suitable for large and unskilled crowd of singers (Nance 1995:81). Unlike the office hymn of the medieval church, the modern hymn soon became the folk music of Protestant congregations with its catchy melody and immediately obvious or comprehensible words. In a hymn the plain man could praise his God in simple words set to a simple tune. Frequently the melodies of widespread folksongs became part of the church's liturgical and hymnodic tradition (Nance 1995:115).

Another feature in the development of hymnody in the 18th and 19th centuries was the singing of camp-meeting songs. Camp meetings began as a unique frontier institution and were held throughout the USA during the revival. Mass singing occurred spontaneously at camp meetings and it is not completely known how the songs were sung. It is thought that many of them were improvised from a combination of verses and refrains ("Roll, Jordan", "Glory Hallelujah", etc.) that wandered from song to song and a common stock of folk melody fragments (Nance 1995:115). Their themes included going home to the Promised Land, the defeat of Satan and gaining ground against sin (Nance 1995:116). Lyrics were little more than simple choruses suitable for a largely uneducated audience. It may be assumed that many of the hymns were the product of the uneducated or itinerant clergy of the frontier (Richard 1987:14-15). The songs were often passed on orally, though many were eventually written down in folk hymnbooks using special notation. The camp-meeting song was the forerunner of another type of personal, emotional and evangelistic hymn: the gospel hymn (Warren, Jr 1988:121).

Singing hymns was also an indispensable feature of the mass revivals of Dwight L. Moody (1837-1899), a prominent American evangelist who set the pattern for later evangelism in large cities (Reynolds & Price 1999:117). Moody and Ira D Sankey (1840-1908), a hymn writer, became noted for their contribution to the growth of the modern hymns. These hymns, often called "gospel hymns", played a crucial role in softening people's hearts. They led people to listen to God's word and receive it with



real joy. Philip P. Bliss (1838-1876) combined his book called *Gospel Songs* with Sankey's *Sacred Songs and Solos*, under the title *Gospel Hymns and Sacred Songs*. These songs functioned as a facilitator of people's spirituality by affirming the biblical truths preached by Moody.

Gospel hymns are created with simple ideas and a single theme in easy words. Lee (1995:100) remarks about gospel hymns:

A hymn with its catch melody, its easy rhythmical text, could sum up succinctly some point of the Christian doctrine; teaching and pleasurable emotion were combined to lay siege to the hard hearts of man.

Another practice, for example in the Black churches in America, is the singing of Negro spirituals. Complementary elements of African music and white rural folk hymnody are intermingled and reinforce each other in Negro spirituals (Nance 1995:95, 110). Singing Negro spirituals was a part of their life, because songs were sung not only in worship but also in work places. These spirituals played such an important role as a tribute to the creativity of black people in poetry and song. Lyrics were a vehicle for expressing their perseverance, hope or faith in God during the days of enslavement, oppression and segregation. They "identified and solidified their determination" in their singing (Walton 1992:2). For them the lyrics were a very important means through which their dignity was affirmed. Comfort and consolation could be drawn through lyrics.

A large number of modern hymns were favoured and sung by Christians, including children, in many countries (cf. Lee 1995:45). Hymns for children, which were comprehensible and easy to sing, also started to be written. Watt especially wrote children's songbooks, "Divine Songs for children" in 1715 and "The Psalms of David" (Andrew 1997:427). These songs played a role in helping children to learn about and praise God.

#### **3.4.5.1 Sunday School Movement**

One thing that should be surveyed is the relationship between lyrics and children's religious education, especially practised by Sunday schools from the end of the 19th century. Sunday schools first appeared in England late in the 18th century. Historians generally have credited Robert Raikes with founding the first Sunday school in Gloucester in 1780 (Nance 1995:120). Sunday school assisted several centuries of Protestant organisations to educate children in religion.

Sunday schools were designed to encourage faith and proper deportment among poor children in cities. The churches organised the schools and the Bible was the basic text to teach moral and religious instruction. Large numbers of lay people were involved in the educational activities of Sunday schools.

Teaching children the lyrics of songs was an essential part of this Sunday school education, because at the time when the Sunday school movement started, congregational hymns, which marked a new departure in hymns, were part of worship. During that time street corner services and evangelical revivalist meetings used lyrics to get at the hearts of people (Nance 1995:81). The Sunday school movement in American churches resulted in a long series of Sunday school



songbooks. The books contain songs for children written to be both fun to sing and to give instruction in Scripture. William B. Bradbury (1816-1868) and Robert Lowry (1826-1899) wrote a number of songs in easy words with simple themes that appeared in Sunday school songbooks and other collections (Spence 1997:117). The writing of music for Sunday schools with Bradbury's method of compiling hymns became a motivational tool in spreading the Gospel to many uneducated children (Spence 1997:117).

The Sunday school movement was one the major influences in the development and popularising of the gospel hymn. The elemental truths commended to children by the American Sunday School Union in its 1845 annual report reveals a close affinity with the standard message of gospel hymns: "God made me; Christ died for me; My soul will live forever; If I repent and believe in Christ, I shall live forever be happy; I must obey my parents; I must keep holy the Sabbath Day" (Warren Jr 1988:156).

#### **3.4.6 LYRICS IN THE PRESENT CHURCH (20 C - )**

The church today still uses hymns and spiritual songs, which were mainly written after the period of Reformation. The gospel hymn, which arose in the nineteenth century from several roots, including the frontier camp meeting, folk hymns for white and black people, and the Sunday school movement, has influenced twentieth-century hymnody. It has continued to evolve into the 2000s. Today, perhaps more than ever before, the diversity of congregational song reflects the diversity of people and cultures that comprise the Christian church.

"Songs of Praise" in 1925 marked a new departure in hymnals. In those songs Christian texts are drastically bowdlerised for the sake of using a full expression of the faith which is common to people (Nance 1995:130). The songs originate from the carols, other non-religious effusions, theatrical performances and other semi-religious gatherings rather than in the Latin office hymns. Although it can hardly be called a church hymnal, it is used in church. It provides many excellent melodies with fine and original modern tunes. The songs are worthy to be used in many generations of schools as old favourites (Nance 1995:143). The collection is also invaluable to parish choirs because it provides interesting little pieces to sing.

One thing worth noting is the under-utilisation of psalmody in recent centuries. The Psalms have been used in worship for over 2000 years as one of the richest sources for praising God and educating people (Reynolds & Price 1999:35). In an attempt to re-establish the psalms and their appropriate music for use by today's church, the new hymnals of many reformed churches include definable sections of psalmody (cf. Allen. Jr 1992:183). Saliers (1992:251) also insists that "rediscovery of Psalms as sung prayer is one of the liturgical revolutions of our day". In order to arrange the Psalms so they would be more meaningful in contemporary worship, including children's worship, Vogel (1974) omitted archaic language and passages which are particularly difficult to understand and far removed from contemporary expression.

Another area that should be discussed regarding lyrics at the end of the 20th century is the appearance of lyrics which were distant from a sound biblical theism. The increase of such lyrics, especially those composed initially for informal, outdoor meetings or evangelism rather than liturgical purposes, brought about a gradual secularisation of hymns. In many cases problems found in lyrics of the present church



are related to gospel music and contemporary Christian music. Since the trend of contemporary church music exerts a far-reaching effect on children's lyrics (cf. Kim 1996), a detailed explanation of modern gospel hymnody in the late 20th century needs to be given.

### **3.4.6.1 Gospel Songs**

Gospel songs originated mainly from songs catering to certain kind of services, not only in church but also at other public gatherings. The gospel song is a 19th-century descendant of English language folk hymns, and revival and camp-meeting songs (Spence 1997:117). The modern Negro gospel song is also an offshoot of the Negro spiritual (Spence 1997:123). Since the origin of gospel songs can be traced to gospel hymns, the mood of charismatic, liturgical creations in the modern church has been preserved in the gospel songs. Some hymnologists even classify gospel hymns as gospel songs (cf. Lee 1995; Choi 1993), but today the most common label is Gospel music.

In America, in the larger, more established denominations of the north, formal hymnody held sway. In the smaller, loosely structured rural churches of the south congregations were accustomed to the popular traditional folk style music of the camp meetings now found in formally printed songbooks and hymnals (cf. Richard 1987:16-18). Spirituals in Baptist Negro churches of the American South were the most impressive sign of a "free and spontaneous liturgical productivity" (Benton 1979 (4):496). Folk music then evolved into the country music in the 20th century and so the music originating in the churches of the southern states of America was considered "country-style gospel music" or "southern gospel music" (Richard 1987:17).

"Gospel songs" are called "hymns" or "folk hymns", and in many cases they are regarded as identical categories with no differences between them. The suggestion of the Hymn Society of America, that a hymn be defined simply as "a congregational song", is also an attempt to get away from a rigid definition of the term "hymn" (cf. Johansson 1992:134). However, differentiation between the two is necessary as far as the quality of hymnody is concerned.

Since gospel songs are the descendants of gospel hymns, gospel songs and gospel hymns have many things in common, including origin, purpose, content and singing style. The lyrics of gospel songs preserve and reflect those doctrinal themes, spiritual messages and devotion rooted in the revivals of the late 19th and early 20th centuries (Richard 1987:19). They adhere closely to Christian life and gatherings. However, it is said that, while modern hymns originally maintained the qualities of hymns, many of the gospel songs in the present church are losing their dignity as hymns (Spence 1997). The positive and negative aspects of gospel songs as hymnody may be classified as indicated below (cf. Spence 1997:117-127, Lee 1995:100-104).

#### **3.4.6.1.1 Positive aspects of gospel songs as hymnody**

Gospel songs play a positive role in facilitating the spiritual growth of Christians in many different ways. Just as modern hymns stood at the centre of the spiritual awakening in the 18th and 19th centuries, gospel songs played a significant role in promoting peoples' spirituality in the 20th century. Many people, including people who could not read or did not have musical skills, especially children, favoured



gospel songs. The simple lyrics and pleasant tune of the gospel song enabled people to sing songs of praise more easily and more often. Its comprehensible and appealing message vitalised and invigorated people's faith.

Gospel songs were accessible and familiar to many people, so they were effectively used at revival meetings. In the first half of the 20th century most educated Protestant churchmen lost interest in revivalism. However, a renewed interest in mass evangelism emerged, as evidenced by the widespread support given to the revival crusades of Billy Graham (Nance 1995:149). This spiritual awakening movement was also accompanied by the singing of hymns, including a number of gospel songs. They had a very positive role in enriching the whole process of evangelical meeting as an evangelising agent in drawing people to God.

#### **(a) Gospel songs in the Korean situation**

The success of revival meetings resulted in a great increase in church membership and the growth of the church. The development of the Korean church and Sunday school is a good example of how modern hymns and gospel songs played a decisive role in revivalism. After the American missionaries H.G. Underwood and H.G. Appenzeller introduced Christianity to Korea in 1884 (Kim 1993:54), Sunday schools were organised in 1905 by the Presbyterian Church Assembly (IKCHS 1989:369). As the missionaries who came into Korea were Americans who belonged to American Presbyterian churches, Korean churches and Sunday schools adopted the American form of worship and their hymns.

G.H. Jones and K. Rothweiler compiled the first Korean Hymnal in 1896 (Paik 1970:249-250) and there were three hymn books in active circulation among the church (Paik 1970:251). The Church Assembly published a children's hymnal later in 1908 (Kim 1993:59). Korean Hymnals for both adults and children consisted mostly of modern hymns that were written by American, British and European authors from the 17th to 19th centuries (cf. Paik 1990:250). Korean writers wrote few songs. Some gospel songs were added to the hymnal in 1988 after the church adopted many gospel songs, mainly from America. Presently there is an abundance of gospel or Bible songs both for adults and children written by Korean authors.

Lyrics have been used in Korean churches, including Sunday schools for children, with considerable effectiveness. Modern hymns and gospel songs contributed to this unusual growth of Korean church and Sunday schools between 1960-1990. Gospel songs, especially for children, formed an essential part of the development of Korean Sunday schools and succeeded in evangelising the children of this "non-Christian" country.

Another interesting factor is that gospel songs aided people to identify themselves with the writer who confessed his faith in the song. This was specifically meaningful for Korean people, including children, who were reluctant to admit or manifest their faith openly because of the influence of Confucianism (Lee 1995:101).

Another significant contribution the gospel song has made was as an educational agent in Christian education. For children in particular, gospel songs are much more acceptable than certain hymns. Hymns with their difficult words did not have understandable texts or pleasant and easily remembered tunes. In Korea many



children's evangelising missions have provided a number of sound gospel songs for children. Gospel songs were considerably effective for young children through leading them to God with their comprehensible and attractive words and familiar tunes.

Gospel songs have additional merit in that they can also be sung in different kinds of religious or semi-religious meetings. Since gospel songs were created as songs for more informal Christian meetings, rather than for the liturgy, they are sung in many different circumstances and occasions (Goff 2002:6).

A number of sound gospel songs are being created and they are functioning as an important maturing agent for spirituality. They are still meaningfully and fruitfully used in the various fields of Christianity, i.e. evangelism, education, worship and fellowship. However, some gospel songs have a negative influence on people's faith, and Christian hymnody (cf. Lee 1995:102-104).

#### **3.4.6.1.2 Negative aspects of gospel songs as hymnody**

Gospel songs were previously written and sung in the context of revivals and awakenings. They are now emerging as a commercial product separate from genuine worship. Johansson (1992:134) points out that more "unqualified people" are involved in creating gospel songs and as a result some lyrics and music have become devoid of inspiration or value with low quality. Their dignity as hymns is often discarded for the sake of making them popular favourites. A number of gospel songs fall short as hymns that praise and exalt God. Most of the modern hymns, gospel hymns and earlier gospel songs were created by inspired writers, theologians and composers. At present, according to Lee (1995), some current gospel songs are being composed by unreliable writers.

Spence (1997) is concerned that the quality of the poetry of some gospel songs is poor as writing and doctrinally weak. Lovelace & Rice (1960:14) even called those songs "musically and theologically bankrupt collections" which are not profoundly, comprehensively or biblically connected. Those songs are often written for the sake of aesthetic edification or emotional satisfaction rather than vehicles for delivering a biblical message.

In spite of all the merits of gospel songs, certain songs may not be appropriate to be used as a substitute for hymnody. Gospel songs tend to be musically and textually learned easily and memorable, dealing with one concept, but some of these songs lack theological depth. Spence (1997:134) points out that if gospel songs become the main form of Christian music for children, those songs will affect their concept of depth in Christian life. He emphasises that even the composer Isaac Watts wrote children's song with easy melodies to sing, but the lyrics were "constantly calling the child to great depth in understanding God".

Having inappropriate ideas with weak theology might jeopardise children's faith (cf. Kim 1996). In addition to this, even sound gospel songs might be a hindrance between God and children, if not presented or taught correctly (cf. Kim 1996). Therefore special care should be taken in using gospel songs in children's religious education considering the positive and negative aspects of gospel songs as hymnody.



### 3.4.6.2 Christian Popular Music

Another musical trend of the late 20th century in the hymnody is the advent of contemporary Christian music. Contemporary Christian music is related to youth rather than adults or very young children. However, the research of Contemporary Christian music has value, because it has an important influence on the relation of people, especially children, towards lyrics.

“Pop” is the preferred musical term for “popular music”, whether it be rock, country, country rock, heavy metal, new wave, swing or rap (cf. Johansson 1992:51). Christian musicians accordingly have responded to the popularity of pop music, especially rock, by using more and more music based on popular models.

Contemporary Christian Music (CCM) is the religiously orientated counterpart to secular contemporary music that generally refers to the various forms of music rooted in “rock and roll” (Richard 1987:5). The diversity of style ranging from “heavy metal” to more melodic ballads is called “Christian rock”. “Christian rock” represents that section of CCM similar to rock music with a harsher sound and very strong youth identification in lyrics and presentation (Richard 1987:5).

This alliance of pop music with church music was welcomed and favoured by the young generation. A generation ago church music was distinguished from pop music. Everyone could recognise it. However, there has been a gradual moving away from “psalms and hymns and spiritual songs” over a period of years. O.D. Hall Jr (Spence 1997:127), a past innovator of CCM, stated, “the wall between secular and sacred music is breaking down, along with a removal of the traditional church music mould”. Christian music is sometimes viewed as entertainment as it has made its appearance on the stage (Spence 1997:127).

According to Hart (1981:13-16), some hymnbooks for the youth include sacrilegious music with lyrics that reveal worldly influences and blasphemy, while traditional hymns bring comfort and inspiration to countless congregations. It is interesting to note that these songs influence lyrics for young children, not only for the youth. With regard to the textual compromise in music today, Ronal Joy Cannon (Spence 1997:138) draws attention to the desire of many Christian musicians to associate the lyrics with worldly images, especially in children’s songs.

In Korea, for example, after rock music became popular, Christian songwriters went with the flow of the times and adopted rock or rap style music in Christian lyrics. Children specifically favoured these songs. The use of these songs in children's religious education is on the increase. Korean children's preference for singing and the influence of mass communications easily influences them to sing popular songs. They even absorb sophisticated songs and rhythms at an early age. In fact, one primary children's choir that sang a Christian rap song “Jesus is risen” won the first prize in the singing competition held under the auspices of the Church Assembly in Korea in 1995. This demonstrates that young children already favour Christian pop songs and the age group that enjoys this type of music is becoming younger and younger (cf. Lee 1995:131).

Proponents who agree with adopting popular music for Christian hymnody claim that children are not easily reached with traditional church music. Children need to



identify with contemporary music. Every style of music can be transformed into music for hymns when religious content is added. The question to be asked, then, is to what lengths does one go to make the gospel more appealing?

This question is based on the notion that music does not communicate any moral or religious messages or play any role in making the song “holy” or “unholy”. Since music is the mere combination of sound, beat, rhythm and melody, there is no distinction between worldly music and sacred music. No musical style is superior or inferior to any other musical style. Music is regarded as neutral and “amoral”, and neither good nor bad; therefore, all that matters in creating spiritual songs is the content of lyrics not music (Spence 1997:123).

Proponents of CCM are convinced that using music that appeals to young people is a more effective way to convey the message of God. It is important for evangelical reasons. Using sound, amplified to high decibel levels in praising God is not only biblically authenticated – the Israelites praised God in a loud voice using clanging instruments (cf. 1Ch 15:14, 2Ch 20:19, Ps 150:5, Ne 9:4) – but also suitable for young people (Richard 1987, Spence 1997:). They insist that many young people are coming to the Gospel as the result of listening to Contemporary Christian Music, especially Christian rock. According to them, lyrics for Christian rap are tremendously helpful to young children in reciting Bible verses (cf. Lee 1995).

Another familiar rationalisation for the adoption of secular pop music is based on the insistence that historically, Luther, Wesley and other hymn writers used secular folk music. It is often claimed that there is no reason to believe that such brilliant music like rock is used only by the devil.

However, strong criticism and objections are raised against Christian pop music, especially Christian rock. Many critics, including Hart (1981), Pattison (1987), Johansson (1992), Spence (1997), hold a firm belief that the alliance of rock music and Christian lyrics cannot be acceptable to Christian hymnody, even though it is intended to evangelise.

First of all, questions arise regarding the argument of music's amorality. According to Peters *et al.* (Richard 1987:11), “not everyone projects the same associations onto the same music. Therefore, one person's heavenly hymn might be another's dreadful dirge”. Hart (1987:127) states that music itself can have moral qualities, providing some examples: the beautiful sound of David's harp brought peace to Saul, Chopin's piano playing calmed the Polish Governor's seizures, music caused young people to riot and go into hysterics at rock concert, and music helps cure mental patients. Spence (1997:130) also emphasises that “The music itself is the message, no matter what the lyrics state. We have to carry the message well in a Bible-ordained manner”. He (1997:136) continues that music directors can make Scripture impotent simply by the way they arrange a song, the way they sing it, or even the way they accompany it.

Opponents of CCM, particularly Christian rock, insist that certain music dominates or even undercuts the message of lyrics with its power and quality, which is contradictory to Christianity (Corbitt 1998:120). Hart (1981:135, 141) emphasises the quality of music as a proper medium through which religious content is appropriately incorporated:



Christ is the central theme of Christianity. He should also be the theme of Christian songs. It is therefore of paramount importance that the music used to convey the verbal expression of His infinite nature, should be of the highest quality. But today we are busy dressing up Christ in the rags of rock, blues and jazz... Let's dip into the treasury of traditional musical foundations that stem from the influences of the Reformation. The music that came over on the slave trader boats doesn't fit our theme.

Secondly, according to opponents of CCM the historical argument that Luther and other great hymn writers used drinking songs as the basis for many of their hymns is based on erroneous information and misapplication of the facts. Concerning the occasional use of secular folk tunes for modern hymns, Nance (1995:99) indicates that popular music during Luther's and Wesley's time was completely different from the popular music of the 21st century. Popular music in those days was usually simple folk melodies that had been around for many years or even for centuries and enjoyed by the entire family. It is quite different from rock music that is specifically aimed at, and sung by, the young generation but rejected by the old generation (cf. Reynolds & Price 1999:18).

Thirdly, an objection is raised against the supporters' claim that many young people come to the Lord as the result of listening to Christian rock. Hart (1981:181) insists that in many cases the conversion of young people, especially as a response to the invitation at close of the services, may not be genuine. They may be responding to the music, not to the Holy Spirit. Lee (1995) also questions the effectiveness of mechanical reciting of the Bible with the aid of rap music, without any real comprehension or experience of the text, for children's religious growth.

Fourthly, supporters' argument that traditional church music can never be a proper medium to reach unsaved young people is criticised. Spencer (1997) argues that traditional church music and hymns are meant for the believers' expression of worship and praise more than for reaching out to non-believers (cf. Ex 15:1, 1Ch 16:9, Ezr 3:11, Eph 5:19, Col 3:16, Heb 2:12). Corbitt (1998:134) also insists that, although music plays an important role in evangelisation, it still should be regarded as an aid to the preaching of God's Words. He continues that this role also needs to be accomplished by providing depth to the text, not by attracting people with music of disputable value. According to Spence (1997:136), if the preaching of the pulpit weakens, it will tolerate songs that are weak in melody and message.

Lastly, the quality of the lyric itself in CCM is addressed. Johansson (1992:51) emphasises that the lyrics of Christian pop music are often humanistically self-centred and self-gratifying rather than God-centred. A research study comparing a new songbook and one published 30 or more years ago shows that the words that characterised the hymns of the past – "sin, redemption, salvation, blood, Saviour, cross, holy and repentance" – are absent from many modern songs (cf. Spence 1997:116).

According to opponents many lyrics do not present the essentials of Christianity in an open and clear manner and, as a result, they fall short of being a sung Gospel or sung prayer (cf. Kim 1996). In an effort to make the Christian message more easily



acceptable and approachable, specifically for non-believers, the lyrics are divorced from the core of Gospel. Ambiguous suggestions are given in an indirect or subtle manner rather than through distinct manifestation or presentation of biblical truth. The lyrics often contain questionable information or a mixture of truth. They fail to present the gospel in concrete terms (cf. Kim 1996). Hart (1981:161) refers to these lyrics as "a potpourri of theological gibberish".

To sum up, the preceding discussion about current lyrics centred around gospel music and Christian pop music makes it clear that not all the lyrics are adequate for hymnody. Gospel music originated from modern hymns and sound gospel songs are still functional as Christian hymnody. However, some gospel songs and Christian rock do not have status as hymns because of the low quality of their music and biblically weak texts. This trend in lyrics has an important effect on church hymnody, including the development of children's lyrics. Eventually it may have an adverse affect on the spiritual health of Christians.

### **3.4.7 EVALUATING THE HISTORICAL ROLE OF LYRICS**

The research on the historical development of lyrics from the Old Testament to the present church shows that lyrics reflect the Christian faith in specific periods. According to Are (1981:11), the lyric is "a part of all that we are: a part of our history and our heritage; of our theology, worship, promise, and faith; and of our very beings". Funk (1992:320) mentions that the lyrics we sing "reflect the kind of God in whom we believe." Clark (1994:5) also defines lyrics as "primary documents of faith", because all lyrics come from the life of a congregation's faith. Therefore, it is true that like all the other art forms, lyrics – especially their type, content, singing style, etc. – are an important means through which a phase of the religious life in a particular age can be revealed.

From the historical review of lyrics it becomes clear that lyrics have always played an indispensable role in Christian life. In other words, the "Word of God" has been spoken in a prophetic, constitutive and liturgical way through kerygmatic, koinoniac, leitourgic lyrics.

The following summary of the role of lyrics and their problems in history relating to worship, education, evangelism and fellowship will give some indication of how lyrics should be used in children's religious growth.

#### **3.4.7.1 Lyrics and Worship**

As the centre of spiritual development, lyrics have accomplished their aim of helping worshippers to draw nearer to God, have a proper concept of God, and ultimately dedicate themselves to God (Reynolds & Price 1999). Kerygmatic and koinoniac lyrics play a role in helping people prepare to worship God by proclaiming whom they are worshipping and to whom they are singing. Believers respond through leitourgic lyrics, which play the most important role in the worship by expressing believers' praise and prayer to God.

Historically lyrics have been inextricably intertwined with worship. Lyrics have been a medium for carrying not only Scripture to the worshipper, but also the worshipper's response to God. For Christians, in other words, lyrics have been one of the most effective ways to worship God. Lyrics are a powerful vehicle to "express the deepest



needs, highest hopes, and the most significant commitments" of the worshipping community (Vogel 1974:5). Reynolds & Price (1999:xv) also emphasise that when words and music perfectly match in a song, it can be an excellent tool to carry a believer's thoughts and feelings. During the worship believers communicate with God through lyrics by expressing their intention and emotions, from exaltation to sorrow.

Walton (1992:2) describes the role of lyrics through which believers express their faith in God and exercise their devotion to God:

Music's capacity to express emotion as well as conceptual insight makes it a primary vehicle for worshippers to identify with the deepest core of faith. When a community or an individual sings about suffering, joy, or determination, what might otherwise be perceived as experience inchoate receives a name, and then can be shared in both heart and mind. In that sharing is power, participation in the "fresh stuff of faith" that makes belief matter... Liturgical music has always functioned this way, linking experience to faith in an atmosphere of emotional commitment.

In fact, hymn writers have used the traditional liturgy of the church with its creeds and prayers and their personal experiences as sources of lyrics (Nance 1995:2-3). When believers sing a musical setting of the creed, they identify themselves with its intention. Phillips (1943:240) mentions that "Music (singing lyrics), is indeed part and parcel of the apparatus of earthly worship; without it our approach to the things of the Spirit would inevitably suffer". He continues that the spiritual experience of Christians will suffer from a lack of a musical setting of the Psalms and the finest hymns.

As singing lyrics is interwoven with a believer's spiritual and worshipping life, enthusiasm for singing to the Lord has never ceased throughout the history of Christianity. From the Old Testament era to the 21<sup>st</sup> century, lyrics have played multiple roles in delivering God's words and believers' thoughts and feelings as sung gospel, sung prayer and praise or sung offering in the worship. Lyrics and Christian worship, lyrics and Christian belief have been inseparably related to each other. When singing lyrics was forbidden or restricted by the authority of the church (in the Dark Ages), the growth of people's faith was also severely restricted. When singing lyrics was recognised as an important part of worship in Christian life, the growth of people's, including children's, faith was remarkably enhanced.

Lyrics, especially those that are suitable for children's intellectual and emotional level, enriched children's worship. Lyrics enabled children, who are not mature enough to express themselves fully, to worship God by manifesting their thoughts and feelings in the expressions of the lyrics.

However, a problem exists in the lack of understanding of lyrics and the differences in views about lyrics. McKinnon (1987:82) warns that some people sing lyrics "putting forth words from the mouth, without searching out the meaning of the thoughts residing in the words" (McKinnon 1987:82). Others use improper lyrics, not paying enough attention to the important role the lyrics play in worship as sung praise and sung prayer.



This “misuse” of lyrics or the use of “inappropriate lyrics” in worship has existed since biblical times. The Bible testifies that people sing to the Lord in worship, but their worship songs amount to mere words learned by rote (cf. Isa 29:13). With regard to such habitual and conventional singing, Amos (5:21-23) warns that God reacts negatively to the songs that do not correspond with people's hearts and the lives they lead. God despises such inconsistency and hypocrisy of “honouring” Him with songs (Am 5:21-23). God dislikes songs on people's lips that are far from their hearts (cf. Je 12:2). In modern times lyrics are sometimes used mainly to refresh the worshippers, including children. Some ministers even consider sermon hymns as a “seventh inning stretch with sound effects” - time to stand and stretch the legs for diversion of atmosphere (Mitchell 1978:21).

Some lyrics may become human-centred rather than God-centred and may lose their leitourgic value or significance. The evangelical hymns of the 17-18th centuries and the medieval hymns of the Latin Church gave a steadiness, firmness and security against mere emotionalism and nauseating sentimentality. However, some contemporary lyrics, including children's lyrics, focus on human needs and emotions rather than on devotion and biblical truths, thus creating a barrier to religious growth for adults and children (cf. Johansson 1992, Kim 1996).

#### **3.4.7.2 Lyrics and Education**

Lyrics have also been a very important aspect in the Christian education of adults and children. Since worship is a part of Christian education, lyrics as sung gospel, sung prayer, and sung praise are directly applicable to teaching the Word of God. Singing lyrics is an act of worshipping God as well as an act of learning about God.

Lyrics make the biblical content understandable and memorable longer than ordinary statements. Lyrics are excellent in helping people recall and contemplate Scripture through meaningful phrases, stanzas, or even entire hymns.

According to Are (1981:13), lyrics with music have a power to communicate thoughts “too deep for words and emotions too deep for reason”. Appropriate music, supportive to the message of lyrics, heightens the educational effect of lyrics. According to Corbitt (1998:209), when the lyric and sermon match, “people sing the sermon all week long”. Showing a true perception of the educational role of lyrics, Issac Watt (Routley 1982:27) wrote: “Let those refuse to sing who never knew our God”.

Throughout history lyrics have been an educational tool for telling and teaching about God in various ways. Lyrics had both “didactic and hortatory elements” and so were used to teach and admonish (Pass 1989:89). One of the main theological purposes of hymnody has been to present doctrine in a more extended, and indeed more lyrical, form than is possible in the liturgy itself (Dunstan 1990:13). Since lyrics are powerful expressions of theology, it is imperative that they have a strong scriptural basis and accurately reflect the doctrines of the groups that sing them. Whether it was Luther's great “Ein' feste Burg” or “We Shall Overcome” of the 1960s, lyrics have stirred “the emotions and directed mind” (Are 1981:12). Kerygmatic lyrics, whose nature is didactic, have especially been used in education. Koinoniac lyrics have also been a useful educational medium. Even leitourgic lyrics play a role in teaching people how to pray and praise, although they are not primarily intended to be a teaching aid, by



leading people to empathise with the writer's expression of prayer and praise.

Historically, the centre and basis of lyrics is Scripture itself. Hymnists through the ages have taken their inspiration from the pages of the Bible. They have set the words of Scripture with varying degrees of strictness and original compositions based on Scripture or on scriptural or doctrinal themes (Nance 1995:2). In biblical times lyrics had educational roles of not only delivering God's words to people but also reminding people of God's words by being sung, recited, explained and discussed (cf. Dt 31:15-30, Dt32:1-47). The new songs of the first Christians celebrated the beliefs that they held and later were incorporated into the creeds. The office of the mediaeval church was largely Scriptural in character. The Scriptural paraphrases of the Reformation sought to preserve those same doctrines. The hymnbook of Wesley has been seen as a direct method of teaching doctrine in the Methodist Church (Dunstan 1990:12). Many modern hymns have the quality of such excellent educational value with the gift of elementary simplicity and direct speech about the Scripture. The greatness of modern hymns lies in the exactness with which they represent sound doctrine. This is continued in the church of the 21<sup>st</sup> century and lyrics have become indispensable and essential material for teaching about God.

As far as children's religious education is concerned, lyrics have played a significant role since the time of the Old Testament. The use of lyrics in children's religious education accompanied the teaching of traditional Jewish scripture in the Torah (cf. Collins 1995:1423). Since the Torah was often sung as chant or cantillation with simple melodies, lyrics and religious education were inseparably related. When the Torah was replaced by Jesus' teaching in the early Christian church, this tradition of using lyrics in children's education continued.

During the Middle Ages choir schools were established to teach music and to train children in the worship and doctrines of the church (Clark 1986:441). Reformers like Luther and Calvin initiated more systematic religious education for children in the Protestant Churches (Kuiper 1988:185-203). They established schools to educate children and published children's hymnbooks. Using lyrics to educate children became more prominent from the time of the modern church with hymns and gospel songs specifically composed for children.

In many countries lyrics have become an important educational medium in religious education, especially in Sunday schools, home Bible studies, and other venues because they reinforce the biblical lessons that are being studied (Reynolds & Price 1999). In a non-Christian country like Korea, where it is primarily the church that undertakes Christian education, the importance of lyrics in Sunday schools is significant.

At present, however, many lyrics fail to reveal the core of the gospel due to vague or incorrect theological references. Some 21<sup>st</sup>-century writers and composers neglect to present doctrine in lyrics. From the dawn of Christian history music was combined with lyrics chiefly for highlighting the message of lyrics. Lyrics were the subject of hymns or psalms, and music was subordinate to the lyrics. Psalm singing or cantillation of the Bible in the early church and medieval Gregorian chant or plainsong show that fine and high-quality music of the day was used for the songs.



The focus of lyrics used during the Reformation was on the proclamation of the biblical content as "sung gospel". Music was combined with the lyric in order to make clear the message of what the Reformists believed about God, because music is more persuasive than words alone (cf. Walton 1992:1). This principle was also well kept among the great hymn writers in recent centuries. Lyrics written by Watt, Wesley and Crosby were of a high quality and theologically well refined. The sole purpose of music was to highlight the message of the lyrics as accessory to words.

However, over time the emphasis changed from the gospel message of lyrics to the rhythm, beat and sound of the music. Consequently, some of today's lyrics are currently failing to present the Christian message in new and vital ways. People then tend to use the lyrics to satisfy their emotional needs or solely for the aesthetic beauty of the sound, rather than for their spiritual benefits. Those lyrics are, therefore, not acceptable as an educational tool.

Lyrics need to be simple enough to be readily and quickly understood by a congregation, yet have enough theological and spiritual depth and dignity to be meaningful. Lyrics should never descend to the triviality which pretends to be simplicity in their role of educating God's people, particularly young children.

### **3.4.7.3 Lyrics and Evangelisation**

Since the content of lyrics deals with the believers' faith, edification and witness to others, lyrics have also been used to evangelise non-believers and the unconverted (Reynolds & Price 1999:xv). Congregational singing has played a special role in missions as well; therefore, it is said that "mission churches are singing churches" (cf. Benton 1979 (4):474). For proclaiming the "Word of God" or edifying people, kerygmatic and koinoniac lyrics have been used, and leitourgic lyrics have been used to help their singing of prayer and praise after their conversion.

The use of lyrics for evangelism started from the end of the early church. Singing missionaries were sent from Rome to all corners of Europe to found choir schools and to evangelise the non-believers with song, word and deed. The powerful use of lyrics for evangelism continued during the Reformation and the use of lyrics as an evangelical agent was at its height during the 18-20th centuries.

The Calvinist Great Awakening (mid-18th), the Methodist frontier evangelism (late 18th-19th), and the 19-20th century revivals were all closely related to the singing of lyrics whose messages cordially invite people to be children of God or to follow Jesus' steps and dedicate themselves to the Lord (cf. Allen, Jr 1992:180). The Korean church is also indebted to lyrics for the great success of revivals in 1960-1980, which formed the basis of the remarkable development of the church. This use of lyrics for preaching the Christian Gospel is still flourishing in evangelistic meetings today.

The historical research, however, shows that a problem lies in the method of using lyrics for evangelism. Since lyrics for evangelism deal with the salvation of individual souls rather than corporate worship, extreme use of evangelical lyrics as hymnody in certain churches is bringing about a decrease of the true meaning of leitourgic lyrics. Furthermore, too much concern for the non-believer's taste produces the combination of contemporary secular music and sacred lyrics in a striving to attract them (Reynolds & Price 1999:xv). This tendency becomes more eminent in the



21<sup>st</sup> century in songs produced with evangelical intent, strengthening the move away from biblical, doctrinal standards in the music (Spence 1997:142).

Those lyrics speak about God in a roundabout way in the conviction that dealing with the Gospel by euphemism is the best way to approach non-believers. In spite of the good intentions in evangelising non-believers, those lyrics fall short of having a profound spiritual impact on both non-believers and believers.

Spence (1997:134-135) expresses concerns about the continual use of those lyrics as liturgical hymnody because of their textual weakness. He says that, just like a message to a lost man may differ from a message to a converted man, when evangelistic music becomes the constant diet for the saved, spiritual depth will be lost and that lack of depth will have an effect upon the soul.

Getting souls saved is a fine thing, but what is going to feed and preserve those birthed babies? The lack of deeper biblical teaching and preaching concerning the consecrated life is what has produced the falling away of even a number of conservative local churches. Shallow preaching allows for shallow music; and such a duo will help prepare the casket for any church (Spence 1997:116).

#### **3.4.7.4 Lyrics and Fellowship**

Christian lyrics have been used for enhancing Christian fellowship throughout history. Many lyrics deal with the fellowship that believers experience with one another. The Christian community is called a "singing community". The praise of God that finds its concrete culmination in the singing of the community is "one of the indispensable basic forms of the ministry of the community" (Allen. Jr 1992:176).

Communal songs have "personal and corporate power" (Allen. Jr 1992:176). Nothing unites people more quickly than singing together. Even when lyrics do not speak directly of Christian fellowship, the very act of singing together is an expression of unity in the faith (Reynolds & Price 1999:xvi). Lyrics enable people to cheer each other up by giving them a sense of togetherness in God (cf. Walton 1992:2). The message the believers sing is precisely that they are dependent upon God and interdependent upon one another. Singing lyrics as if from one mouth and one tongue, in conformity and harmony with one another, is one of the best ways of sharing in God's grace and glorious promises (cf. McKinnon 1987:18-21, Ro 15:6).

In particular, because of the ecumenical nature of lyrics, evangelical meetings of churches of different faiths join in singing lyrics, although they can never agree on many doctrinal points, creed or liturgy (Corbitt 1998:176). This means that the churches of the world find their "common ground in common spiritual songs" rather than in the theological formulations or creed of their faith (Benton 1979 (4):474). Truly, the ecumenical spirit begins in hymn singing. When people sing they dwell in unity based on their own form of religious experience and perception. Saliers (1992:250) mentions that lyrics, particularly Psalms, are valuable for ecumenical events, because singing Psalms "permits us to share prayer forms more deeply than we have for centuries". In other words, lyrics have been a good medium through which Christians could build up fellowship. They share their mutual thoughts and basic interests in the faith through lyrics.



Historically, the ancient practice of antiphonal and responsorial singing is a good example of how Christians established their fellowship by encouraging and affirming each other through singing. According to Pass (1976:114), inter-group dynamics can be managed with lyrics, particularly with koinoniac lyrics, where a performer sings the verses of a song and invites the audience to sing the chorus of the song with him or her. Pass suggests the restoration of the antiphonal and responsorial singing in the church of today on a much wider scale. Seel (1995:126) also agrees with a revival of the good tradition of establishing fellowship by means of antiphonal and responsorial singing for today's church.

One thing that needs to be noted is a misunderstanding about the use of lyrics in enriching the fellowship. The concept of enhancing the koinoniac fellowship through lyrics is sometimes regarded in the same light as singing primarily for entertainment. This results in confusion between lyrics for enhancing the fellowship based on sharing the faith and lyrics for purely the enjoyment of singing. Christians, particularly children, need to enjoy communing with each other and with God and an ideal way to accomplish this is through singing. However, there should be a clear distinction between having fun as the primary objective of singing and having fun as a result of singing and sharing the same spirit (Kim 1996:67).

In addition to this, the koinoniac lyrics of today's church lack the edifying, assisting, affirming and constructive qualities of former eras. Some lyrics are theologically incorrect and ambiguous. Others describe one's personal affairs, feelings and circumstances rather than biblical teachings (cf. Kim 1996). Certain lyrics are little better than a song full of teachings founded on humanism and not on theism. Seel (1995:3) insists that when lyrics and theology become separated, music in worship becomes (1) entertainment, (2) music to set the mood, or (3) an "aural lubricant" which serves as a transition between other parts of the service. Encouragement or advice without a sound biblical base will not help Christians teach each other nor establish true fellowship based on the Christian faith.

### **3.5 CONCLUSION**

From the discussion on the historical role of lyrics, it is evident that lyrics played an essential role in Christian life. Historically lyrics have had a significant impact on worship, education, evangelism and fellowship in Christian society. They have functioned as a medium in which people have conversations with God and worship Him. They are also a delightful source through which people learn about God through enjoyable experiences. Lyrics have helped Christians to establish true fellowship in their faith.

The study reveals, however, that lyrics today do not appear to obtain the same results as those of previous eras. Often the potential of lyrics as an agent of maturing Christians in their spiritual life is overlooked. In many services and educational situations where lyrics are used, they lack power and significance. Excessive emphasis on evangelism and fellowship has resulted in an imbalance in the use of the kerygmatic, leitourgic and koinoniac modes of lyrics. There is a growing tendency for contemporary secular philosophies to affect the use of lyrics, and they are even affecting the use of lyrics for children (Corbitt 1998:198).

Fewer people may be singing with the great intensity and the eagerness of belief that



marked great periods of spiritual revival and vigour. Traditional Psalms and hymns are often considered boring and lacking in spirit. Lyrics that represent allusions to the Gospel are preferred to those that proclaim the Gospel boldly and explicitly, using terms like sin, redemption, blood, repentance or the cross. Singing lyrics is sometimes regarded as a purely physical and musical exercise, not a spiritual activity (Topp 1976:20).

The lack of recognition of the educational role of lyrics and the incorrect attitudes towards lyrics reduce their role as vital aids to spiritual growth. For instance, the stagnation and retrogression in children's religious education in Korea today, and the present increase in the inappropriate use of lyrics, may not be a strange coincidence.

The historical research on lyrics indicates an urgent need for a systematic and scientific study to maximise the effectiveness of lyrics in the spiritual life of today's Christians, particularly that of children. A study of didactic approaches would further advance and heighten the role of lyrics in the nurturing of children's spiritual growth.



## CHAPTER 4

### DIDACTIC STRATEGIES IN TEACHING LYRICS

#### 4.1 INTRODUCTION

Education cannot occur without teaching, and teaching can only be grasped within the broader framework of the educational phenomenon (cf. Fraser 1990). The theory of teaching or the scientific analysis of the teaching activity is called didactics (Van der Stoep & Low 1984:28). Didactics is the science which studies, inter alia, educative teaching and learning, which are inseparably linked. It addresses the question of how education is carried out by means of teaching.

Teaching does not occur incidentally in a vacuum and does not happen randomly (Lang 1994:52). It is intentional, dynamic, systematic and well-founded. Teaching has a distinct (educational) aim to be achieved and yields learning outcomes. Teaching is based upon definite guidelines and points of departure, and it is evaluated continuously.

Didactics not only theorises with respect to teaching and learning, but also considers the practical manifestations and implications of the didactic activities. The persons involved in teaching and learning, the particular institutions at which teaching and learning take place, conditions for effective teaching and the different levels of teaching and learning are all considered in didactic approaches. Didactic matters include the prerequisite for successful teaching, the curriculum, the aims, the content, general principles and the methods which need to be considered. To equate methodology with didactics is, therefore, a misinterpretation (Fraser 1990:7). Didactics as a science is concerned with teaching in its entirety, i.e. in its broad sense and in all its facets (Van der Step & Louw 1984:30).

From the above explanation it can be said that education through lyrics can only be realised and actualised by teaching lyrics. It is necessary therefore to address the question of didactic approaches and how religious education can be carried out by means of teaching lyrics. In this chapter didactic approaches which can be applied for the effective and systematic teaching of lyrics in religious education will be discussed. The aim of these approaches is to find fundamental characteristics of the teaching phenomenon in the field of religious education through lyrics and to optimise children's learning experiences in the religious sense.

In Chapters Two and Three, the importance of the role that lyrics play in religious life was discussed, especially with regard to children, who are in the process of forming and developing their own religious concepts and experiences. From the discussion it became evident that scientifically justified didactic approaches are needed in order to facilitate the positive role of lyrics as an agent of religious growth, and at the same time to hold back their negative role of blocking the children's religious development.

Lyrics are often sung and taught without full recognition of their decisive role in religious education. In addition to this, although educators realise the role of lyrics, they still fail to heighten this positive role of lyrics in helping children's religious growth. In many cases the enthusiasm for creating and teaching lyrics does not yield



desirable results, or may even attain unexpected ones, although the teaching is supported by a sound theology (cf. Kim 1996).

Many educators may be unaware of the most effective ways of teaching lyrics which can maximise the positive influence of lyrics on children's religiousness. They are not fully aware of how religious content should be arranged in lyrics, considering children's development, and of the knowledge to create systemised and organised plans for teaching lyrics, including setting aims, didactic strategies or teaching materials. Truly, without a combination of appropriate didactic strategies, the recognition of the role of lyrics, enthusiasm for teaching lyrics, and even a sound theological foundation will not result in the best education.

The necessity of identifying didactic approaches becomes clearer, if the contemporary trend of using lyrics is taken into consideration. The outline on the historical development of lyrics in Chapter Three proves that lyrics, without making any distinction between lyrics for adults and children, showed a growing tendency toward anthropocentricity rather than theocentricity (cf. Johansson 1992:165).

Another problem in contemporary lyrics is that people often do not pay enough attention to the meaning of the content. Ratelliff (1988:20-21) indicates that this conventional or habitual singing without sufficient exploration and understanding of the lyric may lie at the root of imprudent and careless education for young children:

The religious educator must keep in mind the necessity of the child's understanding of the content to be recalled. A child may be able to repeat three or four words, yet fail to comprehend the meaning of what he or she is saying. Such a practice may very well set a lifelong pattern for one's religious life in which words are stated that are devoid of meaning and understanding; the mind and spirituality become compartmentalised from one another. Indeed, how many adults sing hymns and read the Bible in church without thinking about what they are singing or reading? Perhaps this to some extent stems from unwise religious education experience in early childhood.

The study of didactic approaches for the use of lyrics in religious education is specifically needed to help lyrics operate to the best of their power and quality. The study is also required in order to prevent lyrics from distorting children's religious growth with their inappropriate contents or improper way of presentation. The success of religious education through lyrics is dependent on scientifically justifiable didactic approaches which are based on a sound formulation of the role and function of lyrics in religion.

The focus of the approaches will be on the conveyance of the religious content of lyrics to children. Musical aspects such as the melody, rhythm or tone will only be dealt with in reference to the role of music in either highlighting or overriding the messages of the lyrics. That is, the emphasis will be on *how didactic approaches will utilise children's religious experiences through the message of lyrics and eventually facilitate their religious growth.*

These approaches to the use of lyrics in religious education will be applicable to lyrics in worship, evangelisation and fellowship as well. The reason is that the study



of lyrics in religious education covers every aspect of lyrics in religion, i.e., how to worship God, how to learn about God, how to testify about God and how to encourage others by means of singing lyrics.

#### **4.2 THE POINT OF DEPARTURE OF DIDACTICS**

The didactic activities can be characterised as being educative only "when they contribute towards, endorse, convey and enhance particular social values, norms and principles" (Fraser 1990:9). The act of teaching comprises of two activities, namely instruction and learning. They are closely linked to each other and these two components are the focus of the practice of didactics. The instruction and learning phenomena serve as points of departure of the didactic approaches.

Effective teaching, specifically instruction, will lead to effective learning. Instruction, therefore, cannot be allowed to happen haphazardly. Although teaching may not always be planned and can occur incidentally, it is clear that there are a variety of factors, conditions or requirements for facilitating effective teaching and learning. Thus in the formal teaching situation, instruction must take place in a planned, organised, systematic, purposeful, effective and controlled manner (Knight 1998:33). Teaching methods, teaching strategies, classroom organisation, maintenance of discipline and the organisation of subject content will contribute to successful learning.

#### **4.3 DIDACTIC APPROACHES TO THE USE OF LYRICS IN RELIGIOUS EDUCATION**

Little study has been done on how a particular field of teaching religion can be utilised through effective teaching of lyrics accompanied by a systematic and regular approach. Therefore, didactic approaches of teaching religious lyrics will be recognised based on the current didactic theories in general. The general didactic pronouncements will be particularised and utilised for the specific subject of teaching lyrics. This will consist of essential didactic components such as the aim, the learning content, the teacher and the learner, didactic principles, methods or strategies, teaching media and assessment in the didactic situation of teaching lyrics. The specific features of instruction and learning of lyrics which can be practically applied to the actual didactic situation will be carefully considered throughout the descriptions.

This approach is formulated to improve the quality and effectiveness of the instructional procedures for teaching lyrics to the full. It is not presented to imply that this approach is the sole correct way of teaching lyrics which works better than any other ways at all times, in all situations and with all learners. Therefore this approach needs to be regarded as one of the procedures for desired learning outcomes, not as one universal best approach or super-strategy for teaching lyrics. This becomes more apparent when the flexibility of various didactic components in the didactic situation is taken into account.

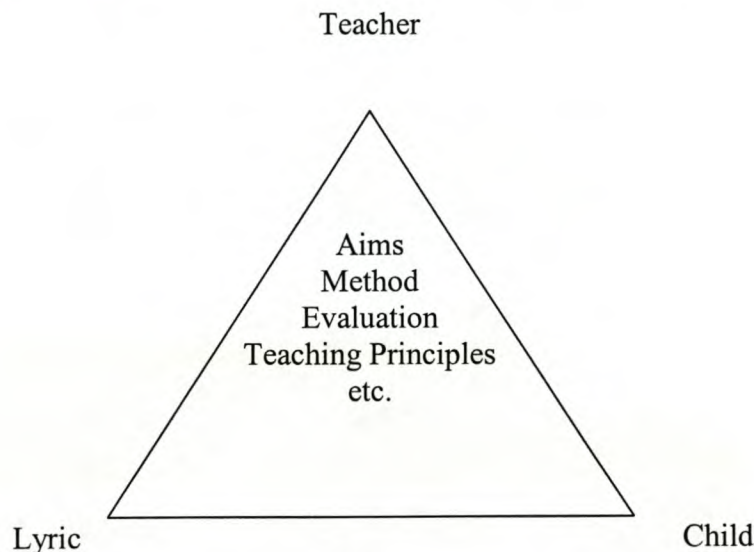
One thing which should be noted here is that this approach is not specific to any particular religion. This approach refers to a common and universally valid didactic procedure of using lyrics in religious education. Although many examples are presented from the Christian perspective, they can be applicable with flexibility to various forms of religious education for children. In reality, taking many examples



from Christian religious education is inevitable, because lyrics are nowhere more significantly used in Christian religious education. It is also geared towards the didactic situation in the home, in the religious community including the church, in the religious school and even at the tertiary level.

#### 4.3.1 THE DIDACTIC PROCESS OF RELIGIOUS EDUCATION THROUGH LYRICS

The didactic process of teaching lyrics can be defined as any continued set of natural actions which produce a change or development in the didactic situation of teaching lyrics. In the structure of the didactic situation of teaching lyrics the instructor, learner and learning content will respectively be simplified to teacher, child and lyric. These three characteristics will be present in all forms of didactical manifestation, including the church and other religious schools. There is a mutual interdependence of these essentials, and other components of the didactic situation such as aims, teaching strategies and evaluation interrelate with each other within the structure. A schematic diagram of the triangular relationship in didactic situation of teaching lyrics can be figured as follows:



Taking these characteristics and other related components of the didactic situation into consideration, three phases can be distinguished in the whole didactic process of teaching lyrics.

##### (i) Preparatory phase

(Background of teaching-learning moment)

- \* Preparation of the teacher
- \* Readiness of the child

##### (ii) Executive phase

(Functioning of teaching-learning moment)

- \* Formulation of the aim
- \* Provision of lyrics
- \* Supply of teaching principles, methods, and media
- \* Presentation of the lyric



**(iii) Assessment phase**

(Assessment of teaching-learning moment)

\* Assessment

\* Reinforcement or feedback

For the establishment of an orderly, systematic didactic system where results can be assessed, the didactic process needs to go through preparatory, executive and assessment phases. In the preparatory phase, the teacher plans for setting up the didactic situation by going into understanding of children's developmental level and religious characteristics. In the executive phase the aim of the lesson is formulated according to the desired attitude or behaviour in understanding or practising of the religion. Within the framework of the specific aim determined beforehand, the lyric which can facilitate the child to reach the aim is arranged, and teaching methods, strategies and media are provided for stimulation of the teaching of the lyric. Then the lyric is presented by integrating the didactic activities of teaching lyrics into a whole as the most crucial part of the didactic process. In the assessment phase the teaching-learning moment is assessed by ascertaining whether the child accomplishes the aim of the lesson by understanding religiousness through lyrics.

This whole teaching process can only be described as "a phenomenon on the basis of the specific forms in which it manifests itself in reality" (Stuart 1987:11). Thus a few of the forms in which the teaching of lyrics is manifested will be briefly described first. This will be followed by a more detailed discussion of the three phases of the didactic process in teaching lyrics, keeping the key didactic tasks in mind.

**4.3.2 MANIFESTATIONS OF THE DIDACTICAL PHENOMENON**

The didactical phenomenon, event or occurrence in teaching lyrics is disclosed by means of particular manifestation forms of the didactical situation. The forms, including the home, church and school, have something in common which will be those universally valid characteristics of the didactical phenomenon. Those manifestation forms of the didactical event need to be recognised in order to create a supportive environment for religious education through lyrics (cf. Dunstan 78-87).

**4.3.2.1 The Home**

The home is the first and most original, primeval or spontaneous form in which the didactical phenomenon is revealed. According to Morgenthaler (1999b:233), the home is a primary source on which the foundation for meaningful faith development experiences can be built. The home is "a center of spiritual and emotional security for growing" in the child's faith development and the support for religious development (Swick 1989:106). Particularly, basic religious education is manifested in the home, the original life situation, through spontaneous and informal teaching of lyrics without any restriction of time or space. According to Clark (1986:11), parents are "God's first curriculum". The responsibility is placed on the parents, as the primary instructors who teach the "religious life" content and religious songs. Parents can teach religious life contents, which are derived from their own religious life-world and determined by specific beliefs of the religious community, through spontaneous singing of lyrics (Dunstan 1990:80).

It is generally accepted that the best educational environment can be created at home. The reason is that education in the home should be based on the warm and loving



relationship in which optimal sensory stimulation between the child and his/her parents can be possible (cf. Swick 1988:108-109). Parents can teach various religious values in the various situations of family life through the singing of lyrics or teachings. There are a number of possibilities and opportunities to nurture and educate children through lyrics at home, with a special bond and mutual relationships between parent and child (Corbitt 1998:219).

For example, being thankful to God for food can be taught naturally, when parents sing and teach the child a "*Table Song*" before a meal (Viljoen 1991:7). God's creation can be appreciated during the bath time by means of singing the lyric "*God made me*" (Beall & Nipp 1986:14). Respect for the beauty that God made can be valued by looking at the flower in the garden with the lyric "*God's garden*". During family devotion, the parents as models in singing can most effectively foster the child's attitude in singing a lyric. During story time various religious life contents can be taught through lyrics – not in a formal, official or stiff conventional manner, but in a spontaneous and comfortable context of singing. Particularly, bedtime singing, including singing of evening prayers which have been set to music, can implant "God's care, happy times, and other joyful and comforting thoughts" in the child (Topp 1976:111).

When presented in songs, non-positive concepts such as illness, being apart or moving may also gain a much more positive emotional tone than any other means of explanation (Routley 1982:2). Lyrics can be effectively used for telling of God's protection and care in times of trouble (cf. Viljoen 1991:11, Kim 1988:524). Asking God's forgiveness can also naturally be taught through lyrics.

Such nurturing actions by means of lyrics "not only seed human bonds but can also act as a halo over the life-span of children and parents" (Swick 1989:110). Giving the child a great deal of home listening or joyful singing experiences contributes to the development of the child's preference for religious music. The reason is that most of what a child learns is the result of what is heard (Clark 1986:440). Family singing experiences also enrich the child's initial impression of God by building trust, mutuality and warm relationship between family members.

#### **4.3.2.2 The Church**

Outside the home and family, the church or religious institution is the most important and powerful form in which the didactic phenomenon of teaching lyrics is manifested (Dunstan 1990:78). The church can influence children's faith development. Singing in the church involves children enthusiastically in a lifelong journey of the faith. Singing lyrics facilitates the child to explore and learn faith issues by offering special religious experiences and atmosphere. In particular, singing with others in the religious community enables young children to formulate healthy attitudes about themselves, other people and their religious life. This positive attitude becomes "the foundational building blocks to children's faith development" through which they make meaning of their lives (Boone & Boone 1989:120).

A more formal and conventional form of teaching of lyrics is displayed in the church, and more complicated learning content can be systematically dealt with based on the organised plan. Although direct responsibility is laid on the teacher, church authorities should also take responsibility for teaching children lyrics. Church



authorities should give a direction to education through lyrics by formatting its general framework. The clergy should regard teaching lyrics as an important part of their ministry, and monitor whether the teaching is congruent with the educational plans of the religious community.

#### **4.3.2.3 The Religious School as Institution for Religious Education**

The characteristic which determines the identity of the religious school is understood by making a study of its formal nature. The parents or other family members in the home are the first agents of educating the child, and teachers in the school come next in the temporal sequence of influence (LeBlanc 1987:147). Whereas the emphasis in the home is on the spontaneous, informal nature of education between the parent and the child, the formal activities of both teacher and child become the focal points in the school situation. In the school, systematic planning and professional teaching of more complicated learning content can be manifested within the particular and predetermined aims.

Parents and teachers are faced with a same basic task of helping children come to know God. Therefore, families, faith communities and religious schools should work together as "co-creators with God" in order to help the child to move through the stages of growth and development (Swick 1989:115). The church or religious school can provide good lyrics with various themes for parents. The teacher can work with parents by giving parents the list of lyrics to be taught in advance. The church or school can provide special programmes in which parents, children and teachers sing together in various activities such as playing or singing presentations.

### **4.4 THE PREPARATORY PHASE IN THE DIDACTIC PROCESS**

The preparatory step of the didactic process in religious education concerns the initial situation of the teacher and the child. It consists of the preparation of the teacher and the readiness of the child. These components should interrelate with each other as a kingpin of the preparatory stage for teaching lyrics in religious education. Before the teacher designs the lesson, he should prepare himself academically, professionally, and especially religiously. He/she should also have a good knowledge of the child's religious development to help him/her be ready for the lesson.

#### **4.4.1 Preparation of the Lyric teacher**

The teacher is the one who plans and sets up the didactic situation, and controls, guides, operates and evaluates the teaching of lyrics by accompanying the child throughout the didactic process. The teacher should design each lesson carefully and direct the child into a dynamic didactic situation. The teacher should create a class atmosphere for a desired learning outcome (Lang 1994:104). Effective teaching of lyrics can only take place after there has been accelerated, intentional and organised planning on the part of the teacher who provides instruction on the content of lyrics.

The teacher who unlocks knowledge in this didactic situation faces the task of opening up lyrics in a particular manner (form) to a child. In other words, the teacher has the task of guiding the child to grow in his/her religious concepts and religious practice by means of teaching the religious content of lyrics.

The question also arises as to *how* the teacher can accomplish this aim. The teacher should be aware that the success or failure of religious education depends on how



carefully he plans and builds up an educational system and how sincerely he puts his energies into an orderly didactic programme. Truly, without preparation, instruction cannot be successful (Lang 1994:14)

#### **4.4.1.1 The Personality of the Teacher**

Religious education is far more complex and momentous than mere conveyance of religious knowledge to a child. Religious education requires a teacher's personality based on religious belief more than teaching in any other subject. The reason is that the teacher's personality has a significant influence on the religious contact situation and even more so on young children. The basic and budding personality of young children toward religious matters is shaped more during the early years than at any later point in life (Morgenthaler 2001:33).

##### **4.4.1.1.1 Attitude towards religion**

The teacher's attitude towards religion and philosophy of life are intimately related to the way in which he/she attributes meaning to religious instruction. The way a teacher views religion or behaves towards religion tends to influence the instructional procedures he adapts, and "the all important attitudinal components present in the deployment of these procedures" (Lee 1988:175).

A good religious lifestyle which corresponds to that of the religious community or institute can, and should be, taught to the child by the teacher as model (Lang 1994:91). "What the teachers are is more important than what they say" in education, especially in religious education (Fowlkes 1988:125). The teacher should regard him/herself as God's representative (cf. Kim 1996) and be able to present him/herself as one of the religious role models who exert a significant impact upon the developing self-concept of children (Pearl 1992:222). The teacher should keep the fact in mind that his behaviour or firm belief is often seen as the ideal and is emulated by children. He should also realise that teaching children religion enables him/her "to grow as a person and as a religious person" during each lesson or each phase of his career (Lee 1988:157).

The teacher's understanding of religious songs or hymns is an important factor in teaching lyrics. Showing children that the teacher enjoys the religious lyrics exerts a great influence on children's enthusiasm (cf. Peery & Peery 1987:5). Without the teacher's enthusiasm with regard to lyrics, a voluntary and spontaneous atmosphere of singing which inspires the child cannot be created.

##### **4.4.1.1.2 Relationship with children**

According to Hyman (Lee 1988:167), the personal relationship between the teacher and the child is especially significant in influencing "the degree, thrust, contours and tint" of learning. The establishment of the relationship between religious educators and young children can be the basic thrust of their attainment of a personal relationship with God and Jesus. According to Knight (1998:77, 208), in the case of Christian education, children learn the Bible in and through their personal relationships with the Bible as well as with the teacher.

This relationship can be an important factor in young children's religious learning processes. According to Lee (1992:176), young children live at the all-important personal and affective level of life and function at a much higher and deeper level of



affect than adults. Carkhuff (Lee 1988:169) pointed out that the teacher should deploy specific pedagogical skills in lessons such as attending to the child's affective behaviours, communicating emphatically with the child, responding to the child's feelings, expanding the use of feeling-toned words, and increasing the use of non-verbal behaviours.

According to Boone and Boone (1989:118), in order to teach children to trust their God that they cannot see, religious educators should provide a quality of life in the religious community where "children experience trustworthiness and love":

Faith is first-hand experience. It must be experienced before it can be shared. None of us can give away what we don't have. So it is unrealistic to expect any child to become a caring, giving adult if he/she has not experienced those faith qualities first-hand. Since faith attitudes are not automatically acquired at the time a child reaches maturity, we in the faith community have the opportunity to choose whether or not we will exercise our God-given responsibility to provide, first-hand experiences which influence the faith development of children in our congregations (Boone & Boone 1989:118-119).

Without a special atmosphere in the didactic situation based on the affective relationship between the teacher and the child, the child might be taught to be religiously apathetic and show little or no interest in religion (cf. Lee 1992:176).

#### **4.4.1.2 The Academic Abilities of the Teacher**

The most important task of the teacher when teaching lyrics is to unlock religious reality for children through the content of lyrics. The teacher should have thorough knowledge of the various religious themes which are dealt with in the children's lyrics as well as knowledge of the development of the child. Children are dependent on the adult who introduces and unlocks the meaning of religious reality for them. The teacher should constantly keep up to date with new developments in the subject of teaching lyrics, especially for children (cf. Lang 1994:10).

#### **4.4.1.3 The Professional Training of the Teacher**

According to Berryman (1985b:126), children are the youngest and most vulnerable of human beings, therefore they need to have "the wisest and most experienced ones to teach them". As emphasised before, teaching religion implies far more than merely imparting religious or theological knowledge for the sake of those knowledge. Through adequate teaching, children can learn and practice the religious matter and be guided towards religious maturity.

As far as teachers' professional training for teaching lyrics is concerned, the situation of Christian religious education in Korea can be taken as an example. In Korea teaching lyrics is usually practised in the church during the religious instruction lesson before or after worship. Usually persons who are good at teaching music are in charge of teaching lyrics, and many of them are not professionally trained teachers.

The teachers often emphasise the musical aspects, such as consideration of the melody, tone or rhythm of lyrics without adapting a proper didactic manner in teaching the religious content of the lyric. Consequently, little attention is paid to



meaning of the lyric and the applicability to the child's religious life. Teachers do not sufficiently realise that teaching lyrics can be one of the most important and effective ways of conveying religious instruction to children.

At a religious school (which offers religious education), teaching religious lyrics is done during the time of religious education or a singing lesson. Teachers at schools are professionally trained; however, many of them apply the didactic strategies in teaching lyrics to highlight mainly the musical aspects of songs rather than to reveal the religious aspects of songs.

According to Hart (1981:154), there is no difference between preaching doctrine and singing doctrine except for the medium of transmission (cf. Hart 1981:154). Practically, lyrics are taught by teachers who do not fully recognise the fact that teaching religious lyrics is a different form, or one of the most supportive ways, of teaching religious instruction (cf. Kim 1996). Sometimes, teaching lyrics is taken for granted by teachers as merely one of the processes of Bible education, or as the subordinate subject of music education or, in the worst case, a mere activity for fun or relaxation for young children (Mitchell 1978:21). These misunderstandings may deprive children of opportunities to explore the religious content of lyrics, and rather lead them to simply concentrate on the song as music, and not as a “sung gospel” or “sung prayer”.

As far as the teacher's proper preparation for teaching lyrics is concerned, the lack of recognition of the role of lyrics in religious education should be taken into consideration. Insufficiency of professional didactic training for religious education through lyrics, as well as inadequate application of a didactic approach to teaching lyrics can also be noted as major problems.

The professional training of teachers is therefore required in order to teach lyrics in an orderly fashion, not in an osmotic fashion (Barber 1989:103, Lang 1994:52). Most of all, religious educators should realise the necessity of adapting the systematic, organised and scientific didactic approach to teaching the religious content of lyrics. It is imperative that churches, religious communities and institutes or synods should provide didactic training course for teachers who are responsible for teaching lyrics to children.

Teachers should always check themselves whether they properly link a didactic approach to conveying the religious content of the lyric to children. Even though the lyric is transmitted to children in the form of singing, it should be noted that the primary purpose of the religious songs lies in the conveyance of the religious idea to the child, not only in the enjoyment of music (cf. Kim 1996). In other words, teachers should go through professional training courses for teaching of religious lyrics as an extension or different way of religious instruction. Teachers need to realise that music in religious songs exists in order to bring the lyric to the fore.

#### **4.4.2 READINESS OF THE CHILD**

The readiness of the child for the lesson can be described as a state of preparedness of the child for learning something (Collins 1995:1113). The readiness of children is important as an act of opening themselves to the reality, while the teacher unlocks the



reality to them. Teachers should motivate children to prepare themselves for the lesson.

According to Sharp (1986), young children have a thirst and curiosity for knowledge and are eager to learn about the reality surrounding them. They are enthusiastic to master the reality and they like to expend great amounts of energy in exploring it (cf. Pazmino 1988:181). Children are born with inherent potential and desire to grow not only physically and intellectually, but also spiritually (cf. Montessori 1965, Roux 1996, Morgenthaler 2001). The didactic task in religious education is how the teacher can help children be ready to confront religious reality and make it their own. In other words, religious education commences with the task of how the adults can awake and enhance the religious potential of children and help them prepare to learn about religion.

#### **4.4.2.1 The Initial Behaviour of the Child**

Before any learning is actualised, the initial situation which concerns the initial conduct of the child must be examined. If this investigation is neglected, the teaching progression may "not only go awry, but may even turn out to be a complete failure" (Stuart 1987:46). "Initial" concerns *the stage before the instruction-learning situation begins*, and "behaviour" implies *the way a child presents himself and his activities*. As the child's religious experiences accumulate, the new knowledge is anchored in and integrated with his/her already existing experiential knowledge, and this is revealed in his/her behaviour (cf. Stuart 1987:47). The children's behaviour in religion, therefore, will be determined in accordance with their learning progression. The didactic situation should be designed to aid the child to attach meaning to his/her existing experiential knowledge (Knight 1998:92).

#### **4.4.2.2 Investigation of the Child's Developmental Level**

As an investigation of the initial behaviour of the child, research on the child's religious developmental levels needs to be done. The child's readiness, which can be an indispensable factor for a starting point of the lesson, depends heavily on his/her religious developmental level. Research and observing children and assessing their developmental levels are the basis for formulating the aim, selection of the lyrics and identified didactic strategies.

##### **4.4.2.2.1 The collection of information**

Every possible piece of information of children's initial behaviour concerning their religious development must be collected. There are a number of variable factors which determine the child's behaviour in religiousness. The child's age, sex, religious environment, including family life, social environment, cognitive development, self-concept and motivation etc. influence the child's unique personality in religion (cf. Stuart 1987:47). The teacher not only has to know what information to collect and how to do so, but also has to be able to interpret his/her findings. This collection of information about the child's religious development and interpretation of the findings should be the basis on which the actual teaching-learning situation is built.

Information can be collected from questionnaires, individual interviews with the child or family. Systematic observation may be carried out for a considerable length of time. One of the sources of information is the studying of literature on the child's religious development which is based on academic and empirical researches.



For information about children a brief description of children's religious development with reference to contemporary literature on the topic will be presented in Chapter Five. The author's own investigation of the child's religious development based on the collection of information from interviews, questionnaires and observation will also be described in detail in Chapter Five.

#### **4.4.2.2.2 Application of developmental theories to didactic practice**

There are two different views on children's religious development (Roux 1996). Some researchers link children's religious development strongly to their cognitive development, while others focus on children's inherent religious potential in religious development (see Chapter Five).

For a meaningful application of religious development theories to didactic practice, one thing needs to be clarified. The issue is that two major trends of religious development theory, i.e. the cognitive theory and the religious potential theory, seem to contradict each other.

The tradition of cognitive developmental theory, analyzing the religious experience of the child on the cognitive (intelligence and thinking) level, still functions strongly in putting educational plans into practice. It is quite true and positive that the cognitive ability of the child should be taken into account in formulating the aim, selecting the lyrics and teaching methods or strategies. Children do not understand religious terms or contents beyond their cognitive ability.

On the other hand, religious educators should also take note of the entirely different approaches adopted by religious potential theorists. They claim that the child's religious potential develops independently of cognitive development and should be taken into consideration in religious education. According to Roux (1996:116):

Although religious potential theorists do not simply devalue the cognitive religious developmental stages, they feel these stages should not be used as the only point of departure in dealing with religious content.

Religion cannot be developed mainly cognitively. Abstract concepts like love, care, hope, faith and religious devotion, which are important values in religious education, seem to be more spiritual than intellectual. These concepts and religious practice or commitment are stimulated more by experience than merely cognitive knowledge.

The religious potential theory gives religious educators much more positive, encouraging tasks than those which the cognitive theory can give in religious education. The cognitive aspect is an important part of religious education, but when over-emphasised it can become a problematic and unbalanced approach. The strongly cognitive approach "creates the possibility of rather negative perceptions" in the presentation of religious education (Roux 1996:121).

The above arguments show that attention should be paid to the child's religious potential in considering the religious development of the child. This potential can be released and developed by means of "the correct educational approach to religious education" and by the use of the correct religious materials (Roux 1996:121).



Therefore, the focus of the whole didactic process needs to be put on how the child's inherent religious potential can be effectively released and developed by appropriate didactic approaches. Attention should be paid to how teachers can give children room to develop religious experiences while they are learning religious lyrics. The child's cognitive abilities also need to be considered for a proper understanding of the learner in the didactic situation, because they are also important factors in the childhood religious development.

#### **4.4.3 SUMMARY OF THE PREPARATORY PHASE**

The components which should be in close relationship with each other in the preparatory category of the didactic process have been discussed. Firstly, the onus of planning and preparing of the didactic situation of teaching lyrics rests mostly on the teacher. Teachers should build up their behavioural and mental characteristics in religious belief and be equipped with academic, professional abilities in both knowing and practising didactically sound approaches for adequate teaching practice. Then investigation of children's religious development is indispensable in order to nurture and facilitate children's potential of learning and growth in religion. This investigation can serve as an important source of understanding of the learner in the didactic situation.

#### **4.5 THE EXECUTIVE PHASE IN THE DIDACTIC PROCESS**

The accelerated, planned and organised preparation of the teacher and readiness of the child in the preparatory phase make the didactic approach of teaching lyrics enter upon a new phase. For an executive function of a teaching-learning activity, the aims of lessons need to be formulated first. To make the aim appropriate for the child, the religious development of the child identified in the preparatory stage needs to be considered. In order to accomplish the aims formulated in advance, appropriate lyrics which may have a direct influence on children are provided. Contents of lyrics are carefully selected, ordered and reduced to the elements within specific hermeneutic approaches to make religious content fundamentals, and this should be done within the framework of the educational aims.

These didactic and hermeneutic approaches suggest some proposals to limit the contents of the lyric. The proposals concern the child's developmental level, the style of the content, and the clear appeal of religious theme which has a fundamental influence on his/her religious life. These guidelines can be a touchstone throughout the teaching process as far as the didactic task of conveying a certain religious reality to children is concerned.

When the content of lyrics is drafted in a scientifically justified manner and included in a particular document, it is called a curriculum (Leach & Moon 1999:271). Each lesson needs to be based on the continuum of this curriculum, and the teaching-learning moment is actualised by the presentation of the lyric. The quality of the lesson can be facilitated when teaching lyrics is conducted with the aid of teaching methods and strategies and teaching media, bearing didactic principles in mind.

#### **4.5.1 THE AIM OF TEACHING LYRICS**

##### **4.5.1.1 The Value of Aims**

The aim is the goal which a particular action hopes to realise or achieve or that which lies hidden behind the action (Leach & Moon 1999:233). Van der Stoep and Louw



(1984:241) described teaching without an aim as "a journey without a destination". The formulation of relevant and well-founded aims is an important and essential initial step in didactic reflection upon the didactic situation.

Aims form a basis for the selection and arrangement of the content of lyrics, and assist in determining the teaching methods and strategies to be used (Lang 1994:54). The aims direct the instructional function of the teacher and provide him/her with guidelines, insights and perspectives and criteria for evaluation.

#### **4.5.1.2 Particularisation of Aims**

The ultimate aim of religious education is to accompany the child to responsible religious adulthood. In other words, the purpose of religion is "to constitute an enriched *métier* for a person to live as full a religious lifestyle as possible" (Lee 1988:153). As Roux (1996) notes, the aim of religious education is to assist the child to develop his/her religious potential to the fullest and to grow religiously.

This general pedagogic aim of religious education gives rise to the aim of teaching lyrics, which may be stated as: to facilitate the process of becoming responsible religious adults. In other words, teaching lyrics should be an appropriate way to help the child grow religiously. From the Christian perspective, the center of religious instruction must be the core virtues of faith, hope and love (Cor 13:13). Barber (1981:107-111) outlines an educational goal of young children's religious education with the basic developmental orientations relating to virtues of faith, hope and love.

### **VIRTUE GLOBAL BEHAVIOURAL ORIENTATION**

- Faith - Trust those who love and care for him/her
  - Appreciate nature
  - Appreciate the predictability of events

- Hope - A positive attitude towards life
  - A joyful attitude towards learning

- Love - Positive self-regard
  - Positive orientation towards others.

Therefore the aim of teaching lyrics in religious education should be helping the child to live a religious life through successful teaching of faith, love and hope. Teaching lyrics should be one of the ways or strategies which make up faith, hope and love in young children's lives by facilitating their religious potential.

This general and broad aim causes the development of specific and concrete content aims which can be realised by using specific syllabus themes or learning objectives. The particular aims are more explicit and short-term in nature (Fraser 1990:103). These aims are formulated within the framework of the general aims but usually relate more directly to a particular lesson presentation. All aims lie on a continuum, the more concrete aims representing particularisations of the more general aims.

These aims of curriculum planning can be explained as a series of layers (cf. Jones 1991:127-128). The outer layer or layers close to the outer layer have to do with



children's overall religious development in the long term, namely aims formulated at macro or meso level. Moving inwards, layers are related to the aims for a short term and then finally those for the lesson. Each lesson is constructed within the terms of all these layers, and therefore the aim of the lesson is connected with other overall aims for a long term.

It often appears as if the aims in the teaching of lyrics in the lesson bear no relation to the broad and general aims. In many cases, lyrics are taught merely for fun or refreshment even without formulating or realizing particular aim of lesson (cf. Kim 1996). There should be specific syllabus themes and learning objectives in each lesson, and these aims should not be removed from the broad and general educational aims. In other words, the teaching of lyrics should be in the continuum of curriculum aims. The programme of teaching lyrics needs to be an integral part of the religious community or parish, and be based on or related to the aim of the general assembly of the religious community. In the case where lyrics are taught after the religious instruction, it is better for the aims of teaching lyrics to be congruent with aims of the religious lesson. For example, the lyric whose aim is "To appreciate God's love and care for us" can be more effectively taught during the religious lesson of "God's love and care".

The teacher is expected to concretise a specified (syllabus) aim, and it indicates that learning objectives are to be formulated from the aims (Lang 1994:55). Good learning objectives include clear descriptions of the achievement expected of the child. In order to produce useful results, desired outcomes need to be precisely defined in terms of the child's behaviour or action which can be observed and measured (Starks & Ratcliff 1988a:272).

Learning objectives should contain action verbs that state student activity rather than vague or implicit notions of understanding or appreciating (Lang 1994:58). According to Starks and Ratcliff (1988:272), good objectives include precise verbs such as: "write, recite, identify, differentiate, solve, construct, compare, contrast, express, describe, distinguish, specify, discuss, select, define, recognise, design, give example and give application". Some examples in the teaching of the lyric "Five loaves and two little fish" (Kim 1996:205) include: "Children will be able to describe how the little boy helped Jesus" or "Children will state how they can help other friends in ways similar shown by the little boy".

#### **4.5.1.3 Classification of Aims (Learning Objectives)**

It is essential that teachers should classify aims and learning objectives into particular categories according to expected learning achievement. The totality of the child should not be disregarded by a taxonomy, because educators should have children engage in holistic life projects of a distinctly religious nature.

There are four primary domains of learning outcomes. These four domains are the psychomotor, the cognitive, the affective and lifestyle. This integration or hierarchy of the four domains is called holism and is central to the effective teaching of religious experience to little children. Lee (1992:176) points out that most teaching emphasises the cognitive domain exclusively rather than the affective and lifestyle domains. He emphasises that all major variables involved in every pedagogical situation need to be combined into new and highly effective forms of teaching.



Classification of aims will be done according to the realisation of these four major domains in authentic religion based mainly on Bloom's taxonomy and Lee's theory (Stuart 1987:39-42; Lee 1988:154).

#### 4.5.1.3.1 Cognitive domain

Helping the child to learn and understand new knowledge with cognitive assimilation is a basic task of religious education. Faith comes from hearing and understanding the religious message (cf. Ro 10:17). Without gaining religious knowledge which represents the core truths of a specific religion, there is no true meaning of growth in faith. Aims in the cognitive domain relate to the recognition of religious knowledge acquired. Six different levels may be distinguished in this domain:

- \* remember or recall the new knowledge;
- \* gain insight by comprehension;
- \* apply a concept to a new situation and arrive at a solution on the child's own;
- \* discover underlying factors or components of the situation;
- \* combine elements to form a structure;
- \* make value judgements about certain aspects.

The following are examples of aims in the cognitive domain in teaching lyrics.

(Example 1): To discover that God made our wonderful world

(The aim of the lyric "*God made everything*" or "*Wonder song*").

(Example 2): To realise how much Jesus loves and care for children

(The aim of the lyric, "*Jesus loves the little children*").

(Example 3): To appreciate God's loving provision and care for Noah and his family

(The aim of the lyric, "*Who built the ark?*").

#### 4.5.1.3.2 Affective domain

Aspects such as attitude, appreciation, value judgement, interests, self-image and motivation are included in this domain. The following categories may be distinguished hierarchically in the affective domain:

- \* pay attention to religious phenomena;
- \* be interested in a phenomenon actively;
- \* experience a phenomenon as meaningful;
- \* construct religious values into a system within which mutual relations exist;
- \* integrate the values into an inner, consistent and hierarchical pattern of values.

Each child has "specific preference, habits, attitudes and beliefs", and some of these attitudes need to be changed through teaching (Fraser 1990:66). Since certain affective objectives bring about behavioural changes, teaching should enable the child to develop and grow emotionally in religion (Aldridge & Box 1992:97). In other words, religious education should have distinct aims which enhance the young child's affective life as well as his/her religious response to the world (Lee 1992:177).

Of special importance to childhood religious educators is the fact that affect is more important than cognition for religion. Indeed, "young children learn affect more readily and more deeply than they learn cognition" (Lee 1988:154).



Religious educators should have children spend much time in trying to feel what it is like to encounter religious truths. They should realise that putting religious stories in the form of a song is one successful way to develop these feelings (cf. Lee 1988:162, Kim 1996). Feelings that are difficult to put into words because of a lack of vocabulary will be meaningfully associated with children when communicated through lyrics (Borkenshaw 1985:102). As a matter of fact, expressing oneself through singing is one of the lasting pleasures in life and "helping children experience this pleasure is a special privilege" (Gjerdingen 1985:100).

The religious education curriculum should, therefore, contain a variety of affective objectives in order to touch and influence affective or emotional life of the child. The cognitive and the affective domains are, however, never separated, although a distinction is made between them. Objectives in the cognitive domain are not removed from the affective domain; they are "mutually supportive" (Stuart 1987:41).

Examples of different levels of aims in the affective domain in teaching lyrics are as follows:

- (Example 1): To sense the happiness that comes from being children of God  
(The aim of the lyric "*Down in my heart*").
- (Example 2): To express the hope for heaven  
(The aim of the lyric "*Do Lord*").
- (Example 3): To experience God's wonders from what we see each spring  
(The aim of the lyric, "*Spring, spring*").

#### **4.5.1.3.3 Psychomotor domain**

To realise learning objectives in the psychomotor domain is of particular importance in the instruction of young children, because they are still becoming acquainted with their life-world in a physical world (Stuart 1987:41). The development of physical skills through which children express their feeling or understanding of religious messages is one effective way of leaning religion. If young children learn lyrics with their physical action or movement, they may gain access to the message of lyrics in an easier and deeper way (Kim 1996). They are able to worship God with the songs and dances (cf. Ex 15:20, 2Sa 6:14, Je 31:4).

The followings are examples of the aim in the psychomotor domain in teaching lyrics:

- (Example 1): To sing the lyric with motion, which the teacher demonstrates to them.
- (Example 2): To sing the lyric with motion, putting the meaning of the lyric into it.

#### **4.5.1.3.4 Lifestyle domain**

According to Lee (1992:177), the most important of the learning domains in religion is lifestyle. Aims or learning objectives of the cognitive, affective and psychomotor domains can, and should, be related to the aims of the lifestyle domain in religion. From the Christian perspective, understanding of religious truths, having a positive feeling towards God and praising God with the physical expression, should be connected to the child's life itself. In other words, every aim should be able to lead to an encounter or an existential compact between God and the child.

Religion is part and parcel of the child's personal life; it is not something which can be addressed apart from the child's overall process of learning (cf. Stonehouse 1998).



Inputting a cerebral religious knowledge or dogma separated from real life is not a goal of teaching lyrics in religious education. Religious education through lyrics should accord most attention to lifestyle content, namely, helping young children live a Christian life appropriate for their own level of development (Lee 1988:162). Without "a parallel understanding that a change in lifestyle", an attempt to mature the child by teaching them religious content through lyrics may not bear fruit (Johansson 1992:157).

Religion can be related to the child's life through the experience of faith, hope and love. According to Lee (1988:165), worship is an especially potent lifestyle-soaked content of religious instruction. Paloutzian (Lee 1988:165) states that "For young children, religion - and religious experiences - consists primarily in religious practices performed with adult approval". Therefore teaching lyrics should be successfully connected to helping children to praise God through hymns, and actively engage in religious practice such as worship services (cf. Kim 1996). Singing lyrics should be meaningful for children, not only for them to accept the message of lyrics cognitively and affectively, but also to apply and practise it in their lives.

The followings are examples of aims in the lifestyle domain in teaching lyrics.

(Example 1): To make a good habit of reading the Bible

(The aim of the lyric "*Read your Bible every day*").

(Example 2): To want to love and please Jesus by sharing what we have

(The aim of the lyric "*Five loaves and two little fish*").

(Example 3): To be able to pray by myself

(The aim of the lyric "*I can do it*")

#### **4.5.1.4 The Function of a Taxonomy of Learning Objectives**

From the preceding data it is evident that religious educators should be proficient in a minimum number of instructional procedures relevant for each of the four major domains of human learning. Religion should be taught holistically (cf. Kim 1996). Religious education through lyrics should not represent intellectual aims only, but should also represent a great deal of affective aims and even more of lifestyle aims (Lee 1988:189). For this reason, an overlapping of domains may occur (Fraser 1990:110). Indeed, the meshing and interacting of the four domains is of particular importance to the effective teaching of lyrics. The issue of proper domain placement for various teaching procedures is "not one of either/or but rather both/and, or more specifically, one-more-than-the-other" (Lee 1988:191)

#### **4.5.2 ARRANGEMENT OF THE CONTENT OF LYRICS**

Teachers are entrusted with revealing specific aspects of religious reality to the child. When this religious reality is converted into lyrics, it should be arranged, simplified and ordered for the child to grasp it. Religious realities should be incorporated into the content of lyrics on the basis of a sound interpretative approach with a didactic-pedagogic manner.

Arrangement of contents, namely the issue of how the religious content should be presented to the child in connection with its infiltration into the child's life, is of utmost importance. Children should be offered the possibility to enter reality authentically and to gain understanding of that religious reality in their own context by the carefully selected, ordered and reduced contents.



As discussed in Chapters Two and Three, lyrics give religious messages and information as gospel analogy and religious or theological witness. Lyrics can systematise and provide all the great and cardinal doctrines of scripture (Dunstan 1990:12, Johansson 1992:127). Lyrics are an important means through which the words of God are delivered to the child (Johansson 1992:121, 136). Because of these characteristics of proclaiming the religious message or exhortation of people, lyrics are used as sung calls to worship, scripture responses or responsive readings (Seel 1995:8). Furthermore, even a sermon may be developed out of the thought pattern or theme of a hymn, or a series of sermon built around group of hymns which reveal a theological subject (Seel 1995:3).

Lyrics are also an important means through which the child's own offering of prayer and praise can be delivered to God. The lyric makes a statement of praying for guidance, of confessing or of giving thanks, which leads the child to affiliate him/herself to the statement. Lyrics are used as prayer responses or litanies in worshipping God. Therefore it is often said, "He who sings prays twice" (Johansson 1992:80). In addition, singing is one of the most important ways of praising God.

Given such reasons, lyric authors should be able to make the content of lyrics as sung gospel or sung prayer or sung praise through which children can have a conversation with God. The content of the lyric should enable the child to listen to God's words or pour out his/her heart to God or praise Him. For this, the religious reality needs to be converted into the content of the lyric in a didactically justified manner, not in a fortuitous and accidental way.

Teachers should also assess the content of the lyric as to whether the complicated religious reality is properly arranged within the framework of educational aims fitting the level of the child's readiness. Teachers should be able to recognise the quality of good lyrics which may enhance children's religious development before the didactic event is to occur. This assessment of lyrics is essential, because the content of lyrics fundamentally influences the terrain of teaching activities (cf. Van der Stoep & Louw 1984:101).

Topp (1976:18) emphasises the mental effort required to evaluate the texts of the religious songs or hymns "before those words become consecrated by familiarity":

Lack of mental effort especially robs us of the value of worship texts and their meanings. We typically accept a new hymn because it pleases us musically, and our musical pleasure encourages us to repeat our encounter with that hymn. These repeated encounters in turn give the words a general familiarity, and this familiarity may tend to insert the words into our personal beliefs. Familiarity tends to create a sense of truth and value, when in fact we may never have considered carefully the meaning of the words. Thus a mere casual evaluation of hymn texts may influence our personal beliefs. We may even confuse hymn-writers have said with what the Bible has said..... Our mental efforts with the words of worship music are equally important when we select hymns to teach to children. Too often we choose music for children almost entirely because the children are able to sing the music and seem to enjoy doing so. Too seldom do we evaluate the effect of the hymn texts on



children's developing beliefs. The hymns we teach them may be confusing (Topp 1976:17-18).

As important ways of arranging and confining the content of the lyric, the following processes can be recognised:

#### **4.5.2.1 Reduction of the Content**

The teacher's task in teaching lyrics is to expose the religious reality for the child as an aid for him/her to become a religious person through the content of lyrics. In other words, the child needs the adult's support as far as his/her confrontation of religious reality is concerned. The contents of lyrics clearly influence the child in entering a particular sphere of religious reality. The contents of the lyric, therefore, should serve to cherish, nourish and have an effect on the basic idea or attitude of the child regarding God.

For this, the adults need to reduce the content by determining its essences which provide access to the reality and have a definite effect of changing the child's lifestyle in religiousness. Reduction of the content brings the essential characteristics to light which enable the child to orientate him/herself to a particular aspect of religious reality (cf. Stuart 1987:17). Two concepts (elements and fundamentals) can be represented for the final reduction of the content (cf. Van der Stoep & Louw 1984:116-120, Stuart 1987:17-18).

##### **4.5.2.1.1 The elements**

"Elements" are the primary focus of any didactic theory dealing with content. The basic, core facts or insights of reality which afford someone the possibility to grasp the reality are known as elements in didactic theory (Van der Stoep 1984:116, Stuart 1987:47). The teacher must therefore identify and expose the elements by means of the reduction to the religious content.

Both the contents of religious lyrics and religious instruction deal with religious reality. The first step of reduction in the contents of lyrics should rather be done in accordance with the reduction of the religious instruction designed by the curriculum experts. Lyric authors should take these elements chosen by the religious curriculum experts into account when they create lyrics for the child at a specific age and maturity level.

The second step of reduction to establish the elements is the responsibility of the teacher in the executive stage of the lesson situation. As far as the specific theme of the lesson for the specific child is concerned, the teacher must be able to differentiate the elements from non-elements in the content of the lyric when designing a lesson. In order to reduce the contents to elements, the teacher should have the necessary knowledge and background of the religious reality as well as knowledge of the child, keeping a specific theme or concrete learning objectives in mind. The child cannot enter reality authentically unless they are able to grasp the elements provided to him/her by an adult.

##### **4.5.2.1.2 Fundamentals**

When the grasp and understanding the child has of the elements enable him/her to experience his/her own life meaningful, the elements function as fundamentals (cf.



Van der Stoep 1984:119). The content must ensure effective change in the lifestyle, relationship to God and view of the world of the child. In other words, the elements of religious reality should be relevant to the situation of the life itself. Elements should always result in changed lives (Lee 1992:177). If this were not the case, the church or religious schools produce "a polished and intellectually facile barbarian" in religion (cf. Van der Stoep 1984:119).

Establishing the elements by means of placing the essentials of the content within an understandable frame is not enough. In order to support and ensure the child's religious development, the elements must move towards the domain of the fundamentals. Fundamentals in religious education are the functional extension of the elements which are directly and consciously influencing the child to accept a valid view of religious life. Practically, the content is united or associated in the particular mode of a curriculum; "it is presented (elemental) and made his own (fundamental) by the child" (Stuart 1987:25).

#### **4.5.2.2 The Selection of Learning Content**

A particular aspect of religious reality can only be brought to light through carefully selected, ordered contents where elements are extracted. Then, these elements must move forward to the level of the fundamentals. The teaching can be incidental, at random and therefore non-authentic, when the principles of selection, ordering and reduction are ignored in dealing with the content. Many examples of problematic lyrics in the author's previous study (Kim 1996) may prove the fact that the learning contents which are decided upon in a haphazard fashion rather become an obstacle in the process of religious education.

##### **4.5.2.2.1 The selection of learning content**

The following didactic questions (criteria) have to be considered to make certain the selection of content is didactically accountable (cf. Stuart 1987:60):

- \* What is considered to be of utmost importance?
- \* Is this in line with the philosophy of the religious community?
- \* Does it accord with the child's interests, needs and ability?
- \* Does it have formative value?
- \* Does it involve the child in totality?
- \* Does it represent the entire religious reality?

##### **4.5.2.2.2 The arrangement of learning content**

The arrangement of the content of the religious education curriculum into a specific lesson situation, especially in the school situation, can be summed up as follows:

\* The curriculum: The curriculum contains the contents of all subjects for all standards, including the content of religious education. This content is arranged based on the general and broad aims of leading the child towards responsible religious adulthood (Drushal 1991:154). The curriculum provides aims, methods and evaluation in a broad sense.

\* The syllabus: When the curriculum is further refined with a view to putting it into the everyday practice of religious education, it is called the syllabus. As a subject curriculum, the syllabus is provided by a department of religious education. The



syllabus can be the regular work characterised by the use of order and planning, which is to be completed during the course of one or two years. It can be the basis of formulating a scheme of work.

\* The scheme of work: This is a systematic arrangement of the syllabus into specific units of work (Lang 1994:55). This consists of a weekly plan which summarises the most important elements of religious content of lyrics.

\* The lesson plan: This is the day-to-day preparation of the teacher in which elements are presented and fundamentals are grasped by the child within a specific lesson situation. This includes and activates aims, form, methods, content, principles and evaluation of how to educate the child religiously by means of teaching lyrics.

A teacher uses this curriculum arrangement in order to plan and predict children's response in a way that is likely to be productive. However, an exact determination of a lesson can never be done in advance, because of its adaptability and versatility. It indicates that the arrangement of whole curriculum plans should always leave room for some degree of "flexible implementation" (Jones 1988:127). Unpredicted response from a child may lead to minute adjustment or complete reconsideration of aims. The teacher should consider that poor learning results might bring out a minor deviation from a route or complete change of course (Jones 1988:127).

#### **4.5.2.3 Hermeneutic Approaches to the Content of the Lyric**

As one of the ways to make the content of lyrics authentically fundamental in order to ensure the child's involvement in religious reality in his/her own living-world, the hermeneutic approaches to Bible teaching identified by Roux (1988) can be effectively adopted. Although this approach is for teaching the Bible in Christian religious education, it can be applied fruitfully for confining the content of lyrics. The reason is that the content of the lyric, as sung gospel, always concerns the way in which the Bible or religious content can be effectively conveyed to the child (cf. Kim 1996).

The religious reality in the content of the lyric is primarily based on the Bible or Scripture. Determining the content of the lyric is therefore directly related to how the Bible or Scripture can be reduced to the element and ordered for the task of enabling the child to experience his/her own life meaningfully in religion. In effect, the child's understanding of the content of lyrics largely depends on how meaningfully the religious content is arranged by proper hermeneutic approaches.

The main problem relating to determine the content of the religious lyric is that there is a gap between the religious reality being used as the content of the lyric and the child. The Bible or Scripture can appear to the child as "an alien book, speaking of an antique world into which the modern person can never enter" (B.C.C. 1984:7).

Gobble (1986:64) mentions that, especially in Christian religious education, the Bible should be presented to children in terms of an arena in which they can participate in the interpretative process as they learn how to participate in the process. Children should be encouraged to come to grips with the Bible and to construct their own understanding of the Bible. Furthermore, children should be led to gain access to the Bible text in their own context, i.e. they should be able to clarify questions such as



"What might these things mean?" (Gobble 1986:65) and "What is the Bible telling me today?"

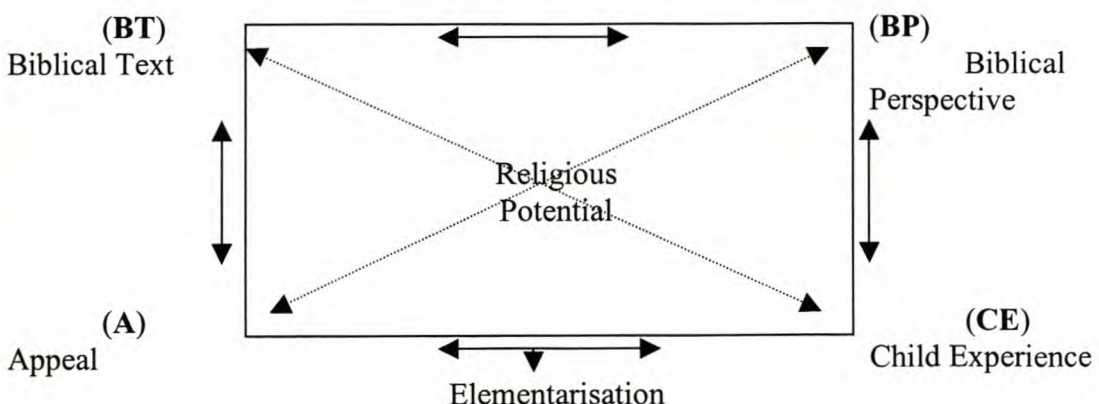
Roux (1994:13-15) reveals that the traditional didactic approaches put too much emphasis on historical biblical events, moral issues or cognitive performance in determining content. According to Roux (1994:12-13), such content leaves little or no room for addressing the specific religious needs of the child and results in stereotyped teaching. In Roux's (1994:15) conclusion, a more hermeneutical approach needs to be employed in order to relate Scripture to children; not only at a cognitive level but also to address the religious needs in their lives. Roux (1988:13) mentions, "teaching the Bible can be seen as a hermeneutic method of avoiding danger and encouraging positive goals". According to her, adopting a hermeneutic approaches and compiling relevant Bible material will stimulate the child's religious development and simultaneously foster an understanding of and love for religious education.

Roux (cf. 1988:135-153) suggests a hermeneutic framework, and guidelines for the implementation of this framework, specifically for Scripture teaching. Since the content of the lyric is based on the Bible or Scripture, this study can be directly connected with the discussion about how the content of the lyric should be confined to have a fundamental impact on the child's life. The layout of the framework for Bible teaching is based on hermeneutic empirical research done by Roux (1988).

#### 4.5.2.3.1 Proposed hermeneutic framework

Roux (1988:135-136) states that the hermeneutical framework contains four interdependent components and the quadrant model. The components are Biblical Text (BT), Biblical Perspective (BP), Child Experiences (CE) and Appeal (A). Roux notes that these components in turn function on a principle of "elementarisation" and function by considering the child's religious potential.

A diagram which Roux (1988:136) outlined for this model, and descriptions of "elementarisation", "religious potential" and the "quadrant model" can be found below:



#### [ Elementarisation ]

The underlying principle of "elementarisation" in the quadrant model means that "essential elements concerning the text, the teacher and the child will be identified clearly in the process of Scripture teaching" (Roux 1988:136). This principle entails the following four major aspects (Roux 1988:137-138). These aspects can be



considered not only for incorporating the appropriate religious content into the lyric, but also for presenting it to the child in a specific lesson situation:

- i) Elementary structures of the text, which represent the characteristics of the story of Scripture, must be highlighted;
- ii) Elementary perspective on historical and theological elements must be explained to the child so that the elementary experiences of the Biblical events become concrete reality in contemporary situation;
- iii) An elementary starting point of Bible teaching, i.e. the manner in which Biblical truths are conveyed to the children at the start of teaching seems to have a profound influence on the understanding of the Biblical contents;
- iv) The conveying of an elementary truth (appeal) to the child is necessary for the successful bridging of the "gap" (problem).

#### **[ The Religious Potential of the Child ]**

According to Roux (1988:138), this quadrant model functions by considering the religious potential of the child. She adds that "the unique relationship between the child and God must be taken into consideration" in conveying religious truths. Therefore optimal release of the inherent religious potential of the child should always be kept in mind in adapting hermeneutic approaches to the content of the lyric.

#### **[ The Quadrant Model ]**

Roux (cf. 1988:138-142) states that the separate components of the model are invariably linked and that there is no fixed starting point in the quadrant model.

##### **i) Biblical Text (BT)**

Roux (1988:138-140) notes that an important component of this model is the Bible text itself. Not only the choice but also the method of presentation of the Bible text play a major role in the understanding of the text. The Bible text must interest the child, and from the text an answer to the child's religious needs and problems should be given. It must also aid the child's understanding of the religious message to the optimum degree possible. She (Roux 1988:140) adds, "the Biblical text should be chosen to link the Biblical content with the child, and should encourage the child's religious development".

##### **ii) Biblical Perspective (BP)**

The second component which Roux (1988:140) identifies for this model of a hermeneutic framework is to place the Biblical text in perspective for the child. The relationship between historical events and the symbolic or theological meaning forms an important part of Scripture teaching. Roux points out that the experience of the biblical events does not only bring the child into contact with the Biblical text, but helps to bridge the gap between life and religious experiences.

##### **iii) Child Experience (CE)**

The child's experiences play an important role in Scripture teaching. In conveying the biblical text and perspective, there should be a point of connection in the child's field



of experiences. To make the message understood, it is important that it be connected to the child's personal life. Through this process the child can be helped to develop a religious frame of reference and an interpretation of religious experiences (cf. Roux 1988:140-141).

#### **iv) Appeal (A)**

In conveying the Scripture message it is essential that the child grasps the appeal of the message. Roux (1988:141-142) indicates that from research it appears as if "the child evaluates only the appealing contents as the message". Roux emphasises that the appeal should not be a moral lesson that could create moral misunderstandings. The symbolic conveying of the meaning of the Biblical text is essential for understanding of the message, and the elementary truth of the Biblical text must make an appeal to the child.

Therefore, in the content of lyrics, these four components (BT, BP, CE, A) need to be interacting with a principle of "elementarisation" (elementary structure of the text, an elementary perspective on historical and theological elements, an elementary commencement, elementary appeal). The child's religious potential and developmental stages should form an important link in conveying the religious content.

#### **4.5.2.3.2 Guidelines for the implementation of the quadrant model**

Roux (1988:142) comments that "all four components must play a part in teaching to gain optimal comprehensibility for the child". She also suggests some guidelines for the implementation and different linking-up possibilities which can be used to attract the children's attention to the presentation of the Biblical contents (cf. Roux 1988:143-145). This can be meaningfully applied to confine the content of the lyric, because various interactions of the four components influence the child's making of the religious content in the lyric his/her own.

i) The point which Roux emphasises most in the implementation of the quadrant model is a definite link between BT and BP. According to her, it is unacceptable that there be no link between **BT** and **BP**.

It is essential that the Biblical text must be placed in Biblical perspective. Biblical texts and events that are not linked, especially referring to unknown parts of Scripture, can create confusion and even a bigger "gap". Roux emphasises that this aspect is one of the main causes for children not comprehending the message.

In the evaluation of contemporary lyrics in the previous study (cf. Kim 1996), many lyrics were found problematic because the Bible texts in the lyrics were not properly linked to any biblical perspectives. These lyrics may result in the child's misunderstanding or incomprehensibility of the Bible.

ii) Child Experience (**CE**) is often used as point of departure, and it can be told by itself and used for linking up points. Roux (1988:145) comments that it should be used in a meaningful way because overemphasis on the child's experience can also lead to danger. Child experience is helpful in Bible teaching, but it must not be used as the sole linking-up point. The child's religious development and potential will be hurt in this process, and false expectations can also be created in the child's mind.



Child experience relating to the Bible can also be used in the lyric meaningfully. However, over-emphasised child experiences or mere child experiences without biblical perspectives in the lyrics are often found in the contemporary lyrics (cf. Kim 1996). These lyrics may not convey clear biblical messages which can help children's religious growth through their proper understanding of God.

iii) The appeal from Scripture has a special meaning for the child. It must really have an impact on the child. The appeal from the lyric should also be meaningful for the child by having a fundamental impact on him/her. In the previous study (cf. Kim 1996), many lyrics were found questionable because of unclear, unapproachable or unattractive appeals. Lyrics should be able to give some messages about God which can clearly appeal to the child.

iv) The elementary experiences of the Biblical event, or the teacher's personal experiences and contemporary events which also interest the children, can be used as linking-up points for the Biblical text. Contemporary events are more real to the children than stories and fairy tales from the past. It is essential to stick to religious contents and to relate these to their daily living.

Contemporary events, authors' personal experiences of the faith can also effectively be used for the content of the lyric. However, this should be done with care, because the events or experiences which are too specific or personal which cannot be generally accepted or understood may cause problems (cf. Kim 1996). This problem can be often found in lyrics for gospel songs written to exhort children's faith. The author's specific feelings, devotion or idea without sufficient, general and reasonable support based on the biblical perspectives may instead lead children to misunderstand the Bible and even hamper their religious growth.

#### **4.5.2.3.3 Functioning of the hermeneutic framework in different types of lyrics**

Roux (1988:150-151) identified the functioning of the hermeneutic framework in the Bible teaching, especially in the children's preaching. Preaching and teaching lyrics to children have common principles. As mentioned before, there are no differences between preaching dogma and singing dogma except for the medium of transmission (cf. Hart 1981:154). Their primary concern is the enrichment of children's religious experiences and enhancement of children's religious growth. Most of all, sermons and gospel songs share the same aim of conveying a certain religious message based on the Bible or Scripture.

In fact, the functioning of the quadrant model seems to be applied to all types of religious education. It can be the basic structure of bringing religious reality to light whatever different religious contents and teaching form a specific religious instruction has. The functioning of the hermeneutic framework in preaching to children can be applied meaningfully to the teaching of religion through lyrics.

Four different types of lyrics which can be identified based on Roux's application of the quadrant model to the types of sermons for children (cf. Roux 1988) are as follows:



### i) Scriptural lyric

Small parts, such as paragraphs or even clauses from Scripture in which specific images and faith-concepts appear, are chosen. In such lyrics, the following diagram of the hermeneutic framework can be used: **BT** -> **BP** -> **CE** -> **A**. The Scriptural text should be the linking-up point and the text is placed in a religious perspective. The child's experience is linked to the religious text so that the appeal of the religious message will also be relevant to the child.

### ii) Thematic lyric

These lyrics focus on a specific theme or the child's feeling of happiness, love and sadness. When use is made of thematic lyrics, the child's field of experiences can be used as the linking-up point. The child's experience is linked to events or experiences in Scripture which are linked to the religious text itself. From the religious text the appeal is then made to the child. In such lyrics the following diagram of the hermeneutic framework is used: **CE** -> **BP** -> **BT** -> **A**.

### iii) Situational lyric

This type of lyric focuses on specific events or problems and questions of the child. In situational lyrics (cf. Roux 1988:151) one can make use of a multi-phased diagram. A diagram will look like this: **BP** -> **BT** -> **A** -> **CE** -> **BT** -> **BP** -> **A** -> **CE**. Very well known parts of Scripture are linked to this type of lyric and this could lead to over-moralizing. To minimise the danger of over-moralisation, the religious experience or events are used as linking-up point and immediately linked to the religious text. From the religious perspective, an appeal is made to the child and linked to his/her personal or collective circumstances, experiences or events.

### iv) Identification lyric

This lyric focuses on biblical or religious figures (cf. Roux 1988:151). Identification lyrics can be used often for young children's lyrics. Yet, portraying this person as an immaculate hero should be guarded. Identification lyrics can be shown as **BT** -> **BP** -> **CE** -> **A**. Roux (1988:151) emphasises that here "one must always make sure to place the biblical figures from the biblical text in perspective". It is necessary to explain the circumstances in which they live to the child, because there is a cultural gap between the lives of religious figures and that of the child.

It is clear that the proposed hermeneutic framework can accommodate different types of lyrics and that one can move with confidence from the text to the lyric and the child (cf. Roux 1988:18).

#### 4.5.2.3.4 Concluding remarks about hermeneutic approaches to the content of the lyric

The content of the lyric has a direct influence on the child's religious thinking and experiences. Therefore, the lyric should be examined as to whether it contains fundamental insights which are essential not only for the understanding of religion, but also for changing the lifestyle of children. A touchstone of the creation or assessment of the lyric may be the fact that the content of the lyric is presented into a deliberate and systematic manner through proper hermeneutic approaches.

A hermeneutic framework can accommodate the child's optimal understanding of religion and reduce the "gap" with religious reality. This does not only mean that the



child's religious development, needs and potential are considered, but also that the religious content in the lyric is initiated and structured within a specific framework. Therefore, when the religious reality is introduced in lyrics and presented to the child, it is important to note whether it is structured with a hermeneutic framework considering its proper interacting and implementation of four components (religious text, religious perspective, child experience and appeal) and the child's religious potential. In other words, contents of lyrics should be carefully selected, ordered and reduced to the elements within specific hermeneutic approaches in order to make religious content fundamental.

Within a structural plan of these didactic and hermeneutic approaches, some practical proposals in confining or assessing the content of lyrics can be identified. The proposals concern the child's developmental level, the style of the content and clear appeal of religious theme. These guidelines can be a criterion throughout the teaching process as far as the didactic task of conveying certain religious content to children is concerned.

#### **4.5.2.4 Proposals for the Provision of Contents of Lyrics**

In arranging contents of lyrics based on the principles of selection, ordering, reduction of the content within a framework of hermeneutic approaches discussed above, some practical proposals can be offered. It is true that many contemporary lyrics for children are "confusing and interfere with the later development of mature concepts" (Torrance & Torrance 1988:234). Therefore, the recognition of these practical guidelines for the creation or choice of lyrics is of utmost importance.

The proposals are summarised referring to some suggestions related to the content of lyrics in religious education in the previous study (cf. Kim 1996:178-195).

##### **4.5.2.4.1 Suitability of the theme, idea and all the words in the lyric to the child's developmental level**

In determining the content of lyrics by selecting, ordering and reducing the religious content within the hermeneutic approaches, the child's developmental level, especially his/her cognitive and affective characteristics, should be taken into consideration.

One of the most important factors in writing a lyric is that the content of the lyric should be understandable to children. Not only the religious theme but also the words, religious terms, ideas, examples or the expression of the content should match the child's cognitive ability. The words should be easy to pronounce, built on vowels, simple and repetitious, and the meaning of those words needs to be directly understood (Clark 1986:446). Without considering the child's cognitive maturity, there is no true meaning of selection, ordering and reduction of the religious reality, and hermeneutic approaches to the content. Actually, without comprehending the content of the lyric, there is no factual sense of religious development of children. Lyrics whose "poetry is obscure, the language too difficult and imagery irrelevant" result in nothing, because they prevent the child from grasping religious truths (cf. Johansson 1992:139).

Children normally react to ideas which are comprehensible to them. Children's thinking is transductive, egocentric, fragmentary and unsystematic (Fowler 1981;



Stonehouse 1998). It is difficult for them to understand abstract religious terms (Fowler 1981, Roux 1996; Stonehouse 1998). Lyrics should therefore treat some single theme with the words that explain themselves at the child's level. Words and ideas which require a high level of abstract thinking should be avoided (Corbitt 1998:123). In fact, language which prompts even some articulate adults to consult their dictionaries creates the danger that children will "switch off from the words, and so miss out an important dimension of the song" (Jones 1988:57).

Lyric writers can make lyrics more religious by using suitable religious language rather than using abstract theological language. If the abstract and symbolic terms or ideas are introduced without enough supplementary explanation, the original meaning may not be understood or may be misunderstood. The symbolic meaning of phrases in the lyric such as "wash me with the blood of Jesus", or "I shall be whiter than snow" may not be understood by young children (cf. Corbitt 1998:123). Clark (1986:72, 122, 449) also mentions that lyrics with symbolism or figurative language such as "Climb, climb up sunshine mountain", "This little light of mine", "Fishers of men", "O for a thousand tongues", or "Give your heart to Jesus" are difficult for young children to sing with meaning. Roux (1990:21) in her empirical research indicates that some words and concepts such as "kingdom, sin, forgiveness, grace, disobedience, thrones, toilsome, sacrifice, anguish, curse, excommunicate, persecute, indignation, conscience, wrath, high priest, death-blow, cunning etc." are problematic for preprimary and primary children.

Roux (1993) continues that it is difficult for young children to understand concepts such as "white as snow or white as wool", "black or white heart", "door of my heart", "take up your cross and follow Jesus", "the narrow road and the broad road", "the book of life", "the new Jerusalem", "a guardian angel", "in the footsteps of Jesus", "the Holy Ghost and the Trinity" and "the devil and hell".

The child's physical, concrete and literal understanding of religious concepts, including an anthropomorphic concept of God, should also be considered (cf. Gobble 1986, NSRE 1991, Tamminen 1991, Roux 1996, Kim 1996). The child should be helped not to intensify their physical and literal concepts, but to develop new and mature religious concepts through lyrics.

Mere quotations of Bible verses without any supplementary explanation based on the biblical perspectives may prevent children from developing a proper understanding of the Bible. Children may not comprehend or may misunderstand the original meaning of the Bible message. Over-stimulation of the young child with too many Bible facts and advanced concepts will also lead to confusion (Clark 1986:350).

Another important factor in writing a lyric is that the content of the lyric should take the child's affective aspects into account. Without considering the child's affective characteristics, the religious reality and the child's experience do not properly interact each other, and the gap between them may not be narrowed. Young children are not capable of abstract reflection nor of self-critical thinking and of maintaining an emotional distance from a story (NSRE 1991:22, Stonehouse 1998:77). Terms or parts of religious stories that may affect children negatively in their emotions or create fear should therefore rather be omitted (cf. Kim 1996).



Children's underdeveloped concept of sin (Roux 1996, Kohlberg 1981, Stonehouse 1998:99) also needs to be considered in confining the content. Too much emphasis on concepts such as sin, punishment and judgement might lead children to develop a fatalistic view of God (Roux 1988b). It might lead them to have an image of God only as one who punishes. Young children should be helped to develop a positive image of a loving God (Tamminen 1991:165) and positive self-concepts (Stonehouse 1998:60). They should be helped to gain access to God without any hesitation because of a fear of a punishing God or the feeling of guilt.

The lyric author should consider what feelings the lyric will arouse in the child. The lyric should be able to arouse feelings of "worship, majesty, praise and joy and not the feelings of fear, guilt, irritation, humility or arrogance" (Smith 1976:2). In addition to this, the religious lyric should be taught in a loving and warm manner, because affect constitutes an extraordinarily powerful factor in the young child's overall learning process.

The child's social development should also be considered in deciding upon the content of the lyric. Young children lack the ability to adopt other people's perspectives, because they are still locked up in egotism in many ways (Selman 1978, Fowler & Keen 1978). Relationships with others forms an important part of young children's religious learning, because development and improvement of interpersonal relationship is an important issue of religion. Besides, young children learn through a mutual and reciprocal relationship in the state or activity of working together, by having an effect on each other. Therefore, in order to teach the religious themes relating to interpersonal relationships and improve their social interaction in an effective way, it is necessary to consider the child's social development (Stonehouse 1998:75).

Barber (1981:45) remarks that "positive self-regard" and "positive orientation to others" are precursors to loving one's neighbour as oneself. According to her, both are prerequisites for loving God. Barber states that the chained relationship goes from Love of self -> Love of others -> Love of God. Therefore, the content should be able to encourage children to develop a positive self-image and a positive regard towards others, and facilitate their learning through social interaction. It should also encourage children's egocentric prayer to be turned into the prayer for others in which they also praise and thank God (cf. Roux 1988b, Cavalletti 1983).

#### **4.5.2.4.2 Avoidance of fairy-tale and moralistic style**

Often religious stories in the lyric are written in fairytale style to make the stories alive and more attractive for children. It should be noted that the religious story in a fairytale-like fashion might lead to "serious misinterpretations" (Roux 1990:22) by young children. This may even hamper children's understanding of religious reality by being an obstacle for the child to gain insight into the factual reality.

If arrangement of contents is done in a fairytale style, the contents cannot be the elements or fundamentals in the child's life, because he or she regards them as fantasy or fiction, not truths. Such lyrics may confuse children in making a distinction between the religious world and fairy world, i.e. fantasy and truth (cf. Kim 1996). These fantasised religious contents may hinder hermeneutic interactions between religious text, religious perspectives and the child by providing a false interpretation



of religious reality. Such lyrics rather retard or block children's religious development by leaving them in the infantile stage.

It is also very important that reduction of the content to the elements must not be done in a moralistic style by adding the educator's moral or theological viewpoint. This moralised content results in the confusion of the child between the morality and religious instruction by producing moralised appeal from a hermeneutic point of view. Educators, including lyric authors and teachers, should be able to make a distinction between moral (values) education through religious education and moralisation of the religious contents. Moralizing the religious story can create problematic situations for the child, because the child may moralise sin and the grace of God. According to Roux (1990:22), this moralizing of religion may retard the child's religious development.

#### **4.5.2.4.3 The importance of the theme indicating the elements of religious reality clearly**

The theme of the lyric is closely related to the aim of the lyric. The theme should be a unifying idea, image or subject, repeated and developed throughout a lyric (cf. Collins 1995:1339). It should be able to manifest the aim of the lyric, namely the conveyance of a certain religious reality. Therefore, whether the theme is adopted from the Scripture or the child's experiences, the theme should show the essential characteristics of religious reality by having a linkage to the religious perspectives (cf. Roux 1988).

All the words and ideas in the lyric should be orientated towards the theme and the basic insights which are reduced from religious reality in the theme should be appropriate enough for children to understand. Without understanding the theme, children cannot receive the intended message of the lyric which the theme is meant to be carrying. If they do not grasp the religious message of the lyric, children's religious development may not be enhanced by the lyric. Lyrics should not adopt too many interest-centered expressions to attract the child's attention, because they may distract children from concentrating on the theme. Lyrics should also not concentrate on the child's feelings or problems too much without proper linkage to the biblical perspectives and the elements of religious reality.

Evaluation of contemporary lyrics in the previous study (cf. Kim 1996) reveals that many lyrics fail to represent the author's intended messages and to reach the aim of the lyric because of an inappropriate theme. Often, lyrics fall short of being sung gospel with their themes which exhibit nothing but the characteristics of amusement. In certain lyrics personal feelings or specific ideas, which are not properly linked to the biblical perspectives, are emphasised more than clear representations of religious truths. Those lyrics may amuse or refresh children with their appealing expressions or ideas, but may not help them to learn about God and to grow religiously.

For an appropriate lyric, therefore, the theme of the lyric should be clearly refined by the process of careful selection, ordering and reduction of the religious reality. The theme which is decided upon at random in an incidental manner cannot be of fundamental appeal to the child or have a fundamental impact on his/her religious life.



#### **4.5.2.4.4 The importance of giving correct information on religious facts**

One of the most dangerous factors in any form of religious education is supplying incorrect information. The lyric should convey religious facts correctly and all the information should be based on strong foundations of doctrine. To be authentic expressions of faith, the beliefs embodied in lyrics must be true, must be based on the Bible, and must be in keeping with the accepted doctrines of the religious community (Reynolds & Price 1999). Lyric authors should neither capture a scriptural idea capably with his/her own words, nor quote Scripture irresponsibly or inelegantly (Topp 1976:18). Vague and ambiguous language and expressions that are not in accord with scriptural teaching should be avoided (Reynolds & Price 1999).

Children can easily be persuaded to believe information not suitable for constructive religious development. In many cases the words or the ideas translated or adopted for the sake of children lead them to misunderstand the Scripture by giving incorrect information (Roux 1995). Wrong information may be a hindrance for the child to grasp fundamental insights of the content and enter religious reality authentically. As far as hermeneutic approaches are concerned, without correct religious information linked to the religious perspectives, there is no correct appeal which aids the child's religious development (cf. Roux 1988). The incorrect religious concepts or theology which children receive, especially when they are young, may affect them in developing an inadequate concept of God far different from what the author intended to give them (cf. Topp 1976:17-20, Kim 1996). In addition, this will form part of their religious concepts in adulthood.

Therefore, during the process of selection, ordering and reduction of the content, all the information in the lyric should be checked to ascertain whether there is any possibility of misleading the child in understanding the religious contents.

#### **4.5.2.4.5 Adoption of appropriate music to lyrics**

The music itself is the message as it "musically explores the inner meaning of the text" (Johansson 1992:75). Music contributes to lyrics by fleshing out of religious material with its passionate form. Religious content and creative music are "an unbeatable combination" to give both listener and singer "time to reflect on the words" (Johansson 1992:80, 127).

While attractive and good music contributes greatly to the comprehensibility or memorable qualities of the text of a song (Graham 1987:182), "a poor medium (quality of musical composition and execution) degrades the message" (Johansson 1992:115). According to Spence (1997:116), whereas good music affirms theistic values in its musical form and textual content, inappropriate music denies the goodness and rightness of the content of the lyric. Music which is combined with lyrics, therefore, should be appropriate enough to play a subordinate role in supporting the meaning of the lyric. Music should be created truthfully and rightfully with good craftsmanship and technique. Careful and thorough examination should be given not only to the text, but also music to ensure that they are well-matched to each other with the same quality and one voice. In other words, the message of the music itself, manifested by its musical expression and feeling tone, should be in accord with the message of the lyric. Disharmony between the lyric and music only confuses the child.



Johansson (1992:139) emphasises that hymns should be both theologically and musically appropriate in order to be a proper agent to enrich people's religious maturation:

Hymns which are fastidiously sound theologically and correspondingly worthy musically are the only congregational musical genre we have for expressing the incredible richness of our Christian faith. Without them the church would be much poorer, the body more feeble, and each member's spiritual growth needlessly stunted. Music directors need to begin the task of implementing a hymnological revival for the theological and musical edification of our people. We must practice now for the ages to come.

It is important to note, however, that not all kinds of music can be used for religious lyrics. Certain music is apt to set aside or disregard the meaning of lyrics with its power which is discrepant with the sacred nature of the religious lyrics (Clark 1998:120). Besides, such music contributes to the lyrics' being ambiguous and secularised (see 3.4.6.2).

It is generally accepted that children's preference for popular music is steadily increasing, and this is linked to environmental experiences (Larsen 1987:237). Relating to musical preference, Greer *et al.* (Peery & Peery 1987:6) reported a trend that rock music was preferred to non-rock even at preschool and first grade ages. Peery and Peery (1987) also found that at age 4 children seem to like most musical styles, but during the fifth or sixth year there is a shift away from preferring classical music, including religious music.

According to Peery & Peery (1987:21, 23), exposure to a particular kind of music (especially) at a young age exerts a great influence on children's development of musical preferences or taste. Musical experience influences the child's developmental characteristics by being a catalyst or conjunct medium for causes of change.

It is necessary therefore to protect the child from being exposed to worldly music which can be harmful for his/her developmental characteristics (see 3.4.6). Authorities in the faith community should have an impact on what kind of music the young child hears and sings (cf. LeBlanc 1987:147). Churches should have a clear policy on music not only for adults but also for children. Churches should address the important role of music and supply the kind of music to be used for religious songs in a worship service. The changes in Roman Catholic liturgical music made by the policy decrees of the Second Vatican Council can be an example of the effect of the church upon the congregation in using music (LeBlanc 1987:147).

Furthermore, as an alternative idea to popular music as the prevailing music of the age, educators should continuously create and provide lyrics with music of good quality. Then, children must have opportunities for listening and learning to those lyrics as much as possible. Peery and Peery (1987:6) point out that children's shift away from liking classical music can be prevented by "exposing them to classical music and to music appreciation training in a preschool classroom setting".



#### **4.5.2.4.6 Contextualisation of contents of lyrics to ensure effective change of the child's life.**

Education through lyrics is concerned with "lived-out faith" (Johansson 1992:85). True worship and education by means of lyrics always results in changed lives. For children, religious education should be part of their everyday experiences and interactions. Religion is a part of life. The learning of religious lyrics is also part of an individual's personal life (cf. Lee 1988:167). Teaching lyrics is a way of helping the child achieve "a faith applicable to actual day to day living" (Johansson 1992:85). What is learned from the lyric should have direct meaning and relevance to daily life. Lyric instruction ought to promote religious living (Topp 1976:148).

The content of the lyric therefore should be appropriate enough for children to develop a clear way of living a religious life suitable for their own developmental level. For this, the religious theme, religious perspectives and children's experiences should interact with each other, and children should be able to keep a firm hold of the appeal of the message as their own. In other words, the function of the elements of religious content should be extended to the terrain of the fundamentals which have a significant influence on the child's life itself. The conveyance of fundamental religious reality to the child can bridge a gap between religious reality and the child. This can also support the child to form his/her disposition and view of the world in religion, and ensure a change of his/her religious life. Indeed, the effectiveness of lyrics as a tool in religious education is measured by the results seen in the lives of children.

#### **4.5.3 THE PROVISION OF THE SPECIFIC LYRIC FOR THE LESSON**

The whole of the above-mentioned study on the content of lyrics is focused on how the specific lyric can be provided for the specific lesson situation and how it can be mastered in the most effective way. It is generally accepted that there is a close relationship between meaningful mastery of the content and recognition of the didactic principles which ensure the quality of teaching. There is also a direct link between the specific content of the lyric and a specific didactic form in which the lyric is to be cast. The teaching strategies or methods which are to be used to enhance the lesson's chances of success are also closely connected with the particular content of lyrics.

A discussion of didactic principles, didactic forms and methods and teaching media which should be identified for effective instruction and learning of lyrics in the lesson situation follows below. The provision of the specific lyric for the specific lesson and its mastery will be illustrated in detail during the presentation of an actual lesson in Chapter Six, taking every possible didactic component into account.

#### **4.5.4 DIDACTIC PRINCIPLES**

In order to guarantee the quality of teaching and learning, certain conditions or requirements need to be satisfied within the didactic situation. These conditions and characteristics which effective teaching must contain are called didactic principles. The didactic principles remain universally the same, although didactic methods, teaching strategies and approaches can be varied according to different learning content or situation (Fraser 1990:53). These principles not only make instruction and learning efficient, but also serve as criteria through which the teacher's teaching or instruction can be assessed. Principles, which should be taken into consideration



during teaching of religious lyrics, will be outlined below (cf. Van der Stoep & Louw 1984:59-64, Fraser 1990:53-78).

#### **4.5.4.1 Scientism**

One condition for effective teaching is that all the teachings, including religious teaching, should have a scientific character. Successful teaching is "the skillful and aesthetic fashioning of scientific principles and data into a form" which produces the desired learning outcomes (Lee 1988:156).

The teacher should be acquainted with the science of the subject of religious education, i.e., the totality of knowledge which has been verified on the basis of theoretical and empirical research on education of religion. This is best done by constant and regular contact with the research in such field (Lee 1992:168). The teacher should know the scientific nature and structure of religious education through lyrics and be able to harmonise them with his/her teaching methods or form in the design of the lesson.

#### **4.5.4.2 Planning**

It is generally known that there is a close relationship between thorough planning and effective learning (Leach & Moon 1999:271). Nothing is better than planning for the foundation of meaningful and successful teaching. Alcorn, Kinder & Schunert (Fraser 1990:69) mention that "neither ingenuity nor experience can serve as a substitute for thorough planning". Every component relating to teaching religious lyrics needs to be planned beforehand. Each lesson needs to be carefully structured and designed within the whole plan of didactic approaches, i.e., the formulation and selection of teaching objectives based on the child's readiness as well as the provision of teaching strategies, methods, media and evaluation.

A general and broad sense of planning is done by institutions of religious education, synods or parishes of churches according to their particular task or function (Pearl 1992:229). A beginning of religious education through lyrics is made when goals and methods are marshalled into a working structure based upon the larger plan and scope. This long-term planning is mostly related to the curriculum development of religious education, including the teacher's work schemes. Lesson planning, which influences the success of the lesson presentation by giving direction, can be regarded as a short-term planning activity. Individual local church or school situations differ in details of implementation; however, each presentation needs to be linked to the total curriculum of the religious institution or synod. Continuity should also be retained between each of the lessons following the long-term plan of the church or school, based on the general organisational guidelines.

The planning means that the teacher does not allow the teaching situation to develop incidentally (Lang 1994:52). The planning is an assurance against aimless teaching, haphazard design, unplanned evaluation and fortuitous learning result.

#### **4.5.4.3 Motivation**

Learning success, i.e., meaningful control over the content, largely depends on the motivation of both the teacher and the child. For effective teaching, it is necessary for the teacher to be motivated by the wish to initiate and create the teaching situation. When the teacher is enthusiastic and sympathetic to the child, the teaching can be



more meaningful and dynamic (Lang 1994:92). At the same time, the teaching activity requires a willingness of the child to be involved in learning. It is generally accepted that the child's desire or commitment to learn exerts a direct influence upon the progress he achieves in the learning situation.

Extrinsic motivation is provided to the child by extraneous stimuli such as complimentary comments, good symbols or rewards. "Whatever makes the child feel loved, respected, worthwhile and special" motivates the child to learn better (Barber 1989:93). Young children, who are in the Kohlberg's so-called "punishment and reward stage", are encouraged by extrinsic motivation to a large extent.

Intrinsic motivation implies the child's inherent and spontaneous interest or eagerness to learn. Young children are naturally and innately inquisitive and have a special openness to new things (Topp 1976:108). According to Montessori (Clark 1986:76), "Intrinsic motivation resides in the child, not in methods and procedures". The first concern of didactic approaches relates to how the child's inner desire can be capitalised on, so that continued learning of biblical truths take place. A short story or interesting comments relating to the new content of the lyric can motivate the child to enter the learning situation. Appropriate provision of pictures or models and various learning opportunities can also stimulate the child's inherent desire or curiosity to learn.

In particular, developing the child's liking for religious lyrics is a crucial way to arouse his/her desire to learn the religious lyric in a fundamental way. Firstly, repeated exposure to religious lyrics, especially at a young age, increases the child's musical taste, because what the child hears is what he likes (Peery & Peery 1987:5). It indicates that children need to be exposed to religious lyrics at an early age as much as possible. According to Topp (1976:108), even if children forget that they have heard the music before, this "early familiarity opens up a wealth of beautiful music to these children when they become adults". Topp (1976:108) emphasises that people's minds save special places for familiar music.

The second approach might be called, "You like what significant others like". Children's musical taste in religious lyrics increases when important people (models) in their lives, including authority figures, adults and teachers or friends, like the lyrics. Since the child has strong inclination for following and imitating behaviours or liking of significant others, the adults should be models by showing their preference for those religious lyrics to children.

For this promotion of the child's musical preference in religious lyrics, the role of parents in the home can be particularly recognised. Certainly, no other place is better than the home for fostering the child's musical preferences for religious lyrics (cf. LeBlanc 1987:146). Home is the best place to arouse the child's interests for learning naturally, indigenously and to the utmost. All parents can sing for, and with, their children, even though they don't have a trained or superior talent of music. Parents can create an atmosphere in which they sing and play records and children voluntarily join in the singing. Parents can build the child's familiarity with religious lyrics from a young age, and pass on their love for singing to their children. According to Topp (1976:109), the child whose earliest years are filled with singing lyrics will "give a high priority to singing in his/her adults years". Since the potential of home listening



and singing experience to influence the music preference of the developing child is obvious, parents should make much of an effort to shape the child's music preference in a more systematic way (LeBlanc 1987:146).

Thirdly, certain qualities inherent in the religious lyric itself have an effect on preference, i.e., "You like what it is". This means that in order to arouse the child's interest, lyrics should also be appealing to his/her senses or mind through unique characteristics and good qualities. Songs crafted in both music and words, but of low quality, never elicit children's reaction, emotion, or response, and will never be favoured by them.

Motivation can be the most important single factor in effective learning. The teacher therefore should be able to vary teaching forms, methods and media in order to attract and keep the child's interest and attention focused on the learning task.

#### **4.5.4.4 Active Participation**

Giving the child the opportunities for active participation and direct involvement is one of the best ways to maintain the child's motivation to learn throughout the lesson. The teacher should provide learning activities which exploit the child's creativity and ability and persuade him/her into active participation (Lang 1994:66).

For example, children can actively and spontaneously participate in the activity of singing in a warm educational atmosphere with free activity. Children can also be involved in creating their own motion for the lyric or song-making or improvising a certain part of the lyric with their own idea and words. These activities make the lesson more dynamic than children just copying and repeating the teacher's singing or actions in an almost mechanical fashion. The act of grasping the appeal of the lyrics and the achievement of the learning objectives also needs to be performed by the children themselves with their own approaches.

#### **4.5.4.5 Individualisation**

The principle of individualisation is a condition for meaningful learning which emphasises the fact that individuals differ from each other in the learning situation (Lang 1994:322). The teaching activities and methods are varied on a regular basis to adapt them to the child's interests, abilities and needs, and therefore each child progresses at his/her own tempo.

Although lyrics are often taught to a group of children, except individualised teaching at home, the principle of individualisation still needs to be considered. The teacher should display empathetic behaviour to each child. They should strive to be as empathetic as possible by understanding and imaginatively entering into the child's life. The teacher should insert herself cognitively and affectively into the child's frame of reference, so that she can know and feel the child's world as the child knows and feels this world. Individualised programmes are particularly useful for remedial teaching and the teaching of mentally and physically handicapped individuals (Lang 1994:140).



#### **4.5.4.6 Socialisation**

Socialisation in the didactic situation of religious education is defined as the child's adoption to his/her physical, psychological, social and religious environment through reciprocal action with other people (Lang 1994:105).

Religions, especially Christianity, entail both solitariness and sociality. The child's encounter with God is done in the solitariness of his/her own existence, but it takes place in the broader context of sociality or corporation (Lee 1988:215). Given such reasons, religious education seriously considers elements of social interaction, because there is no true meaning of religious education without mutual trust or empathy between the teacher and the child. Provision of activities in which children can be together and work together on learning tasks is also an important factor to make pedagogical procedures in young children's religious education extremely effective. These circumstances that are relevant to communal events stimulate both "individual creativity and a sense of belonging" (Lee 1988:216).

This principle of sociality becomes more significant in the didactic situation of teaching the lyric. Learning of the religious content of lyrics can be more efficient, when children sing the lyrics in the presence of positive interaction with the teacher and their friends in a warm and affirmative environment. In other words, the sense of fellowship and brotherhood is enhanced by the activity of singing and it facilitates effective learning. Teaching the lyric through play, especially social play, can be an excellent way of education for young children, because their learning is influenced by their interpersonal relationship with their friends.

Gathering together, singing together and joining certain activities together as a group provide an ideal and favourable climate for learning experiences. In doing so, opportunities can be created for children to sing the lyrics with games or puzzles which are meant to be done with their friends. Children can draw a big picture relating to the theme of the lyric together, or they can create their own motion for the lyric in union and present it in front of other people. They can visit certain places together for further exploration of the religious theme of the lyric, and share with one another what they think and feel about the event.

#### **4.5.4.7 Perception**

Presenting religious concepts in the form of concrete, observable and perceivable examples is particularly important for young children's religious education. Learning is meaningful if the examples the teacher presents during the lesson link up with the child's previous experiences encountered in her living environment.

Since perception and sensory awareness result in the attribution of effective learning, it is necessary to perceptualise the learning content of the lyric with a variety of teaching media. Children need to be helped meditate God's word in the lyric in an artistic and kinesthetic way (Berryman 2002a:19). In this regard of enriching the child's perception through the stimulation of the different senses, Fraser (1990:61) states that:

Some learners' orientation may be more tactile or spatial, or they may experience perceptions more kinesthetically (kinetics - science that deals with the effect of forces on the motions or material bodies, therefore as far as



teaching is concerned, the meaningful experience of a person's own bodily movements in the learning process) therefore teachers should not use media only to stimulate verbal, symbolic and cognitive learning. Learners should also be given the opportunity to handle, touch, smell and, where possible, even to taste examples.

#### **4.5.4.8 Holism**

Holism, as a principle of didactics, implies the child's involvement in the learning activities as a complete and whole being. It also suggests the child's absorption of a complete view of a learning task as a whole. The content of the lyric should be related to the total view of a certain religious concept, and at the same time it should be incorporated into the child's life world. The child's intellectual, emotional, physical and religious characteristics should be involved during teaching, and the emphasis should fall on the development of the child as a "whole person".

The teacher should help the child to assimilate new knowledge in the lyric by cognitive or intellectual experience. The teaching objectives should also be selected to develop certain affective functions in order to enable the child to grow emotionally. Opportunities should be provided for the child to deal with various aspects of concrete or physical reality and to learn through those physical or psychomotor experiences. A religious environment should also be provided to assist the child to grow religiously through various religious experiences in his/her life world.

Effective teaching is possible only when the child takes part in the instruction and learning situation as a total being. Formulation of learning objectives, arrangement of learning content, selection of suitable teaching methods and media all need to be done bearing this principle of totality in mind.

#### **4.5.4.9 Guidance**

When the sequence and progress of the didactic events need to be effectively monitored, the principle of guidance is required in the didactic situation. For the child, guidance can be the direction with which learning objectives are achieved. For the teacher, guidance can be provided on a regular basis on the activities of education which are being monitored. The teacher can adapt his/her instruction and provide corrective and remedial teaching as soon as it is led into the wrong direction (Fraser 1990:68). Careful as well as skilful guidance and control need to be devoted to the teaching of young children, especially when lyrics are taught with the method of free activity.

#### **4.5.4.10 Modelling**

Another important factor which makes the instruction and learning effective is modelling (Pearl 1992:222). The principle of modelling is particularly important in religious education, which concerns education in religious values and attitudes. Children, especially young children, often identify themselves with the teacher as a role-model. They are motivated to keep the love and favourable opinion of the model, who controls rewarding or reinforcement important to them. Education through modelling occurs not only during the lesson but also outside classroom, because the child "mysteriously picks up" the teacher's behaviour or way of dealing with religious matters (Barber 1989:96).



In view of these facts, modelling is one of the most effective ways to promote attitude change by leading the child to practice what he learns from the content of the lyric. The teacher, therefore, should be a religious role model for the child throughout the process of teaching religious values by means of the content of lyrics.

#### **4.5.4.11 Integration of the Various Didactic Principles**

For optimal learning, it is necessary for the teacher not only to pay equal attention to each of the didactic principles, but also to integrate and apply them into the didactic process as a whole. In fact, the efficiency of the didactic process will be influenced by how various didactic principles are integrated into the lesson with a balance.

First, the teacher should be able to account for the scientific quality of the whole process of teaching the lyric. With this systematically and formally organised plan, the teacher must be perfectly clear about his/her aims, what lyric he will select, why he selects the particular lyric, how he is going to achieve his/her aims, what he is going to expect from the child and how he is going to evaluate the result of his/her teaching.

In order to motivate the child and elicit his/her active participation for learning, each learner's readiness needs to be assessed taking individual differences between children into consideration. Opportunities, through which children learn with social interaction, need to be provided and children should be involved in learning with totality. The theme of the lyric needs to be perceptualised to help the child grasp the hermeneutic meaning of the lyric with his/her own approaches. The teacher can be a great support for the child in applying what he learns from the lyric to his/her own life using the strategy of modelling. The child's rate of learning must be monitored and controlled continually to ensure whether the child achieves the required objectives.

#### **4.5.5 DIDACTICAL WORK FORM FOR THE PRESENTATION OF A LYRIC**

The content can only be transmitted or instructed to the child in a particular form (Stuart 1987:65). It is necessary therefore to decide upon the most suitable form in which the lesson of teaching lyrics is to be presented. The appropriate didactic form makes the learning content more accessible to the child. Learning content must be content of living, so didactic form must be life forms (forms of living or existence) (Van der Stoep 1984:72).

There are certain life-forms which are eminently suited to both informal and formal educational situations and these are known as the fundamental didactical forms. Didacticians identify the fundamental forms, i.e. play, discussion, example and giving instructions, which are universally valid forms as all people make use of them every day (cf. Stuart 1987:66-70, Fraser 1990: 65-69). The teacher can make use of these fundamental didactic forms which directly appeal to the child's spontaneous learning attitude. The choice of fundamental or ground forms in teaching lyrics is important, because it serves as a framework within which particular methods can be used in the lesson situation in order to achieve particular aims.



#### 4.5.5.1 Play

Play is an exceptional ground-form of the human being's existence. It offers the possibility of designing teaching where the spontaneous learning of the child can be directed effectively. Play is particularly meaningful for preschool children, because they learn so much about the adult world during play. Since there is hardly an area of knowledge, physical skills or attitudes that cannot be learnt by making use of play, didacticians have studied play as a fundamental didactic form (Fraser 1990:134, Drushal 1991:94).

Froebel (Lee 1988:212) viewed play as "the most important phase in the spontaneous development of the child, because it allows him/her to exercise harmoniously all his/her physical, emotional and intellectual qualities". Ratcliff (1988:251) also emphasises that young children need plenty of opportunity for free play and exploration. In Ratcliff's term (1988:251) the more opportunity children have for exercising abilities to think, act and make in the play situation, presumably the more those capabilities will "transfer" to the understanding of the learning content.

In this sense a didactic form of play can also offer an ideal basis for learning activities concerning specific knowledge and attitudes relating to religion. According to Berryman (2002a:40), since play is part of the non-verbal communication system, it needs to be considered as "part of what is needed for educating people becoming mature Christians". When the child becomes involved in play which is organised by the teacher with a definite aim of religious education, the child learns about religion almost unconsciously.

Lyrics, therefore, can be offered in a form of didactic play with the purpose of involving the child, especially the young child, as effectively as possible. Since children regard play as a serious activity, singing lyrics or dancing with the lyrics in the form of play can be such an invaluable educational activity which leads them to achieve certain aims. Just like educational games, defocused learning and group work with huge puzzles in children's religious education, singing lyrics can help the child to learn religious matter with joyful learning experiences (cf. Roux & Steenkamp 1995:78).

One thing which should be noted in qualifying singing lyrics as didactic play is that it should never have an intransitive character without a definite aim. Leading the child in an organised singing situation should depend on the aims the teacher hopes to achieve by means of the form of play. However, the teacher should also realise that, if the teaching situation is overly mechanical, the meaning of teaching lyrics is lost by decreasing the child's interests. Therefore, the teacher must carefully consider how he structures a learning situation in terms of his/her teaching skills in which the child will reach the aim with spontaneous and pleasant learning. In other words, the teacher should discover teaching methods which allow the child to continue to learn through singing of lyrics, which are presented to the child in the didactic form of play (cf. Fraser 1990:134).

#### 4.5.5.2 Discourse

Discourse is a form of human existence and a teaching form whereby people make contact with others and establish a relationship with reality (cf. Fraser 1990:136). Language is an essential characteristic of discourse, because language makes it



possible for humans to discuss reality and transmit contents. Religious reality is not only arranged and organised into the content of the lyric, but also brought into the instruction-learning situation by means of language. For this reason, the use of the form of discourse in teaching lyrics is inevitable.

The purpose of engaging the child in meaningful conversation in teaching lyrics is to help him/her to be eager to become involved in the religious reality in the lyric. Discourse should be helpful and necessary for the child to understand the religious content of the lyric and apply it to their lives. No or very little discourse about the content of the lyric results in a poor educational outcome. The content of the lyric often remains incomprehensible for the child, if not enough discourse is applied to the teaching process.

Using the form of discourse in presenting the lyric, however, should be done in a balanced and careful manner. The reason is that the use of lyrics in religious education is mainly done by means of singing rather than discussion or conversation. If discourse in teaching lyrics is emphasised too much, it deprives the child of enthusiasm or interests in involving singing lyrics. Unessential details not only disturb the child's own approach towards God, but also set up an inverse current of the atmosphere and activity of singing.

According to Stewart and Berryman (1989:25), it is important to discover "the essential elements in the stories to tell children without embellishment" in telling a sacred story. They (1989:25) emphasise that the child needs to have his/her own room to think, imagine, feel and experience God through personal and communal dialogue with God:

The omission of definitions and unnecessary detail provides silence, time and space through which the listener experiences the mystery, awe and wonder so characteristic of sacred story. This use of essential words and meaningful silences and the omission of definitions and details, is unfortunately overlooked by most writers of biblically based stories for children. ... they fill in the silences with descriptions and definitions, believing they are making the story more understandable. In so doing, they eliminate room for the imagination and the Holy Spirit to work and make the stories difficult to remember and in some cases, to believe.... Often silence has more power to attract and retain attention than words, for our minds fill it in.

The language and any description in the lyric therefore need to be carefully arranged avoiding unnecessary explanation or adornment. The teacher should give a brief explanation about the main point; therefore, the skills of the teacher are required in order to use conversation effectively. Investigation of the way in which discussion is realised by means of specific methods is also required.

#### **4.5.5.3 Exemplar**

Since the exemplar is part of the way in which a human being understands the reality which surrounds him/her, a very large portion of the teaching is done with the help of the exemplar as didactic ground-form (Lang 1994:91). Examples can be effectively used to illustrate, schematise and simplify the general, abstract or unfamiliar religious reality, especially for the young child who is cognitively limited. It creates a highly



productive learning situation by confining the scope of reality and exposing the child to concrete and digestible portions of reality (Lang 1994:133). For instance, the use of a specific and concrete example of Paul and Silas' singing hymns to God in the prison (Ac 16:22-31) as the content of the lyric helps to unlock general aspects of praising God.

Religious reality in the lyric can be brought into the lesson situation in an example which takes the form of a representation or a model (Stuart 1987:68). Making use of visual materials such as pictures, drawings, signs, replicas, objects, models, maps, etc., which represent religious reality during the presentation of the lyric enriches the child's understanding and experience (cf. Roux 1995, Kim 1996). The ability of demonstration or illustration for explaining a religious phenomenon is a very important function of the exemplar. Most of all, the important value of the exemplar in teaching religion through lyrics is that teachers can demonstrate aspects to children by singing or making movements. Through the method of exemplar, teachers can promote proper singing habits in children, who are innate imitators (Topp 1976:113). Moreover, teachers can be an actual representation or an example for religiousness which the lyric theme relays to them.

#### **4.5.5.4 Assignment**

An assignment is generally linked to producing some work. Work takes shape as a part of human existence and makes the assignment a teaching form in which the essentials of contents (elements) become fundamentals for the child. Assignments differ from play in the sense that work is more serious than play (Lang 1994:328). As far as education for the young child is concerned, however, assigning a task should not be a burden to the child. Children can draw pictures as one of the ways to express the insights they have gained through contents of lyrics. Children can make something with construction paper as a reminder of what they have learned from the lyric. They may be involved in making short poems or lyrics using their own language ability. Practising certain religious instructions given from the content of the lyric (e.g., thanking or praying to God, helping friends) in their daily lives can be an appropriate task for the child. By means of assignments, an appeal to religious insights can be made to the child and he may be eventually brought to the acceptance of a religious life task or style.

#### **4.5.6 DIDACTIC METHODS**

Didactic forms are general fundamental life-forms which are used in the teaching situation. Since they are concerned with the ways of realisation or actualisation of teaching, the question of teaching methods is directly implied. Within the broader framework of didactic forms, particular methods will become evident.

The teaching method can be defined as a well thought-out and systematic procedure intended to achieve a specific aim in the various teaching activities (Fraser 1990:139). Certainly, standing in front of children and telling them to sing without using any other particular strategies is one of "the least effective and most restrictive" of all didactic procedures (Lee 1988:158). Indeed, various collections of strategies, methods and techniques need to be provided in order to facilitate satisfactory learning results. The best teachers use a wide variety of instructional techniques and strategies (Pearl 1992:233).



The available empirical research also indicates that there is no one right teaching strategy, no super-method which always works for every pedagogic situation (Lee 1988:187). Methods employed for effective teaching therefore should vary with flexibility according to the specific content, the unique child and the particular situation. It is desirable for the teacher to choose the method in a deliberate manner not blindly. It is equally necessary for a teacher to devote time and effort to create refreshing approaches by devising experimental methods.

The ultimate aim of using any method is helping the child think, feel and understand the content of the lyric while he is singing, and finally apply the insight to his/her life context. In other words, the method should be useful to assist the child in the process of assimilation into the theme of the lyric.

As discussed before, the lyric is regarded as sung gospel, sung prayer or sung praise. Whether the lyric is kerygmatic, leitourgic or koinoniac lyric, the child firstly should be able to think about and understand the content of the lyric in order to accept it as a proclamation of God's words or deliverance of his/her prayer or praise. Without the child's pondering upon the content, there is no understanding or grasp of the religious message. Without the child's grasp of the religious message, the lyric cannot exert any impact on him/her as gospel, prayer or praise. According to Lovelace and Rice (1960:26), unthinking singing is "a form of dishonesty, for the singer mouths thoughts which are not his/her and have no grip on his/her mind or heart". As far as the child's religious maturity is concerned, merely mouthing lyrics in song apart from any understanding or agreement with the content results in nothing.

The teaching form and method used in teaching lyrics therefore should be able to lead the child to think, understand, feel and agree with the religious content. The adoption of proper methods is necessary in order to prevent the child's singing of lyrics of becoming a matter of outward form without personal integrity or honesty.

In view of these facts, the choice of fundamental forms and specific teaching methods are closely related to the learning aims, i.e., whether the lyric aims at cognitive understanding or affective experience or lifestyle change. The nature of the content is also an important factor to determine the best-suited method.

In other words, when the child sings the lyric which aims at proclaiming the religious messages or story, the method which aids the child's learning of the message or story needs to be adopted. If the child sings the lyric which is composed of certain prayers or praise, the method that leads the child to sing the lyric wholeheartedly as a set of prayer or praise needs to be applied. In case of singing the lyric written for the admonishment of others, the method which assists the child to sing the lyric as a means of evangelizing his/her friends needs to be used.

Another important element to decide upon the method is the level of preparedness of the child. The method should be adopted with variability considering the child's age, the level of interests about the subject, the intellectual, emotional, social and religious development. The time or place available, the personality, talents, and the particular ability or style of the teacher also play an important role in selecting suitable didactic forms and methods (Clark 1986:479).



One thing which should be noticed is that methods must be based on principles or doctrines which a specific religion teaches. Arriving at predetermined aims cannot validate or justify any kind of means (Johansson 1992:55). As mentioned before in the historical development of the Christian lyric, the pragmatists use any method in any case, if it works (see 3.4.6.2). Since faith is "not merely a set of beliefs isolated from right action", the correctness of the method should not be determined simply by the fact that it achieves the goal (Johansson 1992:55).

A more detailed explanation of teaching methods and their relationship with teaching forms, especially in connection with teaching religious lyrics, will be illustrated below (cf. Stuart 1987:71, Fraser 1990:139).

#### **4.5.6.1 The Free Activity Method**

In religious education for preprimary and junior primary children using the free activity method flows spontaneously from 'play' as fundamental didactic form (cf. Stuart 1987:74). The free activity method is used a great deal at preprimary school level, because it encompasses many creative possibilities for young children, who do not participate readily in formal activities. This method, which is popular for teaching lyrics, offers both teachers and children the opportunity for spontaneous activity and free initiative (cf. Van der Stoep & Louw 1984:93). This method satisfies the requirement of child-centredness by providing advantageous combination of circumstances for effective learning without any compulsion or restraint. Providing the child with the opportunity to sing lyrics freely allows young children to participate actively in the teaching-learning situation and learn almost unconsciously (cf. Kim 1996). When children sing lyrics with a free activity like a play, play acting, or supplementary movement, it increases their opportunities to explore reality through self-activity and self-learning (cf. Fraser 1990:14).

#### **4.5.6.1 Role-playing**

In particular, role-playing has special value to enhance and intensify the child's learning of the theme of the lyric. It also becomes an excellent strategy for promoting attitude change in the young child, who is dramatically inclined and playful (cf. Joyce et al. 1992:53-58, Stonehouse 1998:156). The child plays the role - not the child's usual and habitual role - in order to see what it feels like to put him/herself consciously in someone else's shoes. This playing the role of, and pretending to be, another person in a spontaneous play often resulting in attitude change, especially interpersonal relations change (Barber 1989:97).

Young children develop an egocentric attitude in understanding other people (cf. Kohlberg 1981, Clark 1986, Roux 1988b, Stonehouse 1998). Dwelling unreflectively on their own experience, "children are largely oblivious of the fact that others experience and feel with their needs and interests in different ways" (Fowler & Keen 1978:43). Children often do parallel play which is not fully related to others and have difficulty in distinguishing between self and others.

Interpersonal relationships constitute an important factor of religious education for children. The reason is that religious faith contains a great deal of religious instructions relating to interpersonal relationships. For example, the very important religious issues in Christianity like love or forgiveness for others are the teachings about what relationships between persons should be in the Christian faith. Therefore,



helping the child improve social relationship by means of developing perspectives on others is important in young children's religious education.

In doing so, role-playing can be an effective method. Through participation in dramatised role-play young children can put themselves into situations suggested by a lyric. They may try to experience how a person in that situation might feel or act. They may intensify another person's point of view and participation in peer negotiation as well as empathy with others (Massey 1988:96).

For example, in order to help the child to learn the theme "Helping and obeying parents pleases Jesus" from the lyric "I'm a Happy, Happy Helper", a specific setting for "helping children" can be provided. The usual playhouse equipment can be used as a setting for role-playing, and the children can take on the role of parents or helping children. A child plays the role of a mother, pretending various household actions such as cleaning the house, baking a cake or rocking the baby, and others act out things they can do, such as setting the table, picking up toys, hanging up their clothes and rolling a ball to the baby (cf. Gibson 1996:69-70). This role-playing may lead the child to enter into the parents' thoughts or feelings, and understand what they might feel when they are helped by their children. This understanding of parents' perspectives in more concrete terms leads to the change in attitude towards parents, by promoting the child in helping and obeying his/her parents.

#### **4.5.6.1.2 Singing lyrics with movement**

Singing lyrics with movement or actions is also an important strategy to lead the child to think and explore the meaning of the content. It helps young children who are in the "sensory-motor stage" to understand and learn religious truths through their senses and kinesthetic experience (cf. Piaget 1981).

It is true that songs add extra dimensions of comprehension and encourage children's divergent thinking. The music of the song strengthens learning of the religious domain in the lyric by being a pleasant accompaniment (cf. Peery 1987:21). Moreover, if gestures are added to the words, they together provide the medium for sharing ideas of the lyric which can often be a "microcosm" of religious life (cf. McChesney 1985:98). Stewart and Berryman (1989:26) explain the reason for using the sensory-motor means in the children's religious education as follows:

Young children learn through their bodies as well as their minds. movement, sight, sound, smell, sensing, feeling, taste and touching are channels for their knowing. So the biblical stories need to be translated into figures and materials that children can see and in which they can move about, giving them a sensorimotor way of absorbing the story by repetition and also a means for responding to God... Children are helped to form images of Scripture by receiving the story in visual and motor ways that allow kinesthetic, visual and auditory thinking to happen. This is one reason we translate the biblical stories and parables into materials children can see and move.

Brain research also suggests that children learn best in a "holistic way", using their whole and entire bodies (Stonehouse 1998:74). The active involvement in tasting, touching, looking, listening, manipulating objects and moving are important means for young children's religious education. Through these active experiences the young



child absorbs, sorts and analyses information, and he develops an understanding of the elements of the story (Birkenshaw 1985:102). Harmony between the words, the actions and kinesthetic movement contributes to the child's better understanding. It means that the best learning result for the young child can be acquired when the lyric is perceived through the modality channels such as "visual, auditory, sensual and kinesthetic" (Pautz 1985:105).

Children love to imagine and create. It is natural for children to sing the lyrics with physical activities, because lyrics are combined with music which possesses qualities that are essentially physical. When the religious story is translated into lyrics and children sing the lyric with additional movement, bodily actions or other related materials, children think and form their own images of Scripture. Particularly, the child's involvement in his/her own bodily movement leads him/her to self-learning, because the body can be acknowledged as a primary instrument of self-expression. They receive the story in sensory-motor ways. According to Stewart and Berryman (1989:17) young children who participate meaningfully in learning the Bible, must first "experience essential parts of the story through sensorimotor means". When the sensory-motor style of teaching is used as a primary means for encountering the religious content, the religious truth is experienced, not just learned about (cf. Berryman 2000:19).

For example, if children sing the lyric "*Who built the ark?*" or "*God saved animals*" while they are participating in the dramatised play of the Bible story of Noah (Gen 6:1-8:19), it results in effective self-learning. Similar to role-playing, acting out the different roles of Noah or his family or various animals gives children the opportunities to think about and feel God's wonderful work, from Noah and his family's perspectives. Children can mime the story, replacing the words of the lyric by gestures and bodily actions (cf. Torrance & Torrance 1988:238). If the teacher mimes the content of the lyric even before it is introduced or taught, it allows the child to guess or explore what the lyric is all about; this can also be an important strategic method to stimulate the child's self-discovery. The enactment of the story done with puppets also arouses the child's enthusiasm (Ratcliff 1988:21).

Children can also play rhythmic instruments and march around the room pretending to be animals and walking into the ark, while they are singing. They can sing the song holding the various kinds of soft toy animals, then walk into the ark painted on the floor with the toy animal, when the specific animal is called by the lyric (i.e., "*Who built the ark?*"). They can manipulate balls of play dough or modelling clay and cut out an animal shape with cookie cutters. Children can sing the lyric working with puzzles titled "Farm Animals", "Zoo Animals", or "Pets". They can draw the ark and stick animal pictures clipped from magazines in the ark, or make the ark from a box and put different kinds of tiny toy animals in the box, while they are singing. Children can visit a zoo or farm, and as they visit each animal they can quietly sing "*God saved animals*" (cf. Taylor 1996:88).

These free activities which develop from natural processes of 'play' can deepen the child's appreciation of the work of God. They may also enrich children's perceptive recognition of qualities of the story and lead them to understand that the love and care of God towards Noah's family is equally applicable to the children themselves.



From empirical research Graham (1987:182) emphasised that providing plenty of opportunities for meaningful interaction using the text indeed makes lyrics comprehensible. He (cf. 1987:180-181) illustrated how the learning result could be different, when various strategies are used when implementing lyrics to teach a foreign language. According to him/her, when the song was taught by rote without using any visual aids or gestures to indicate the meaning of the lyric, children aged 3 and 4 were unaware of what the lyric was about. However, when children sang the lyric along as they acted out the part of the lyric using various materials, they could answer detailed questions about the contents of the lyric.

Free activities can also be used for the review lesson and be effective and most enjoyable for all. A game, which is a valuable teaching method and has the free activity method as its base, can also be used as reinforcements to teach lyrics.

The free activity method also has its origins in the didactic form 'assignment' when children are involved in drawing pictures or construction work. The 'example' of the teacher's acting out the lyric can be the basis of children's own creation in making appropriate motions with their fingers or whole bodies (cf. Fraser 1990:144).

Special care and well preparedness are required in using this method, because disciplinary and other problems may lead to failure. Aims must be formulated clearly and instructions to the child must also be given very clearly to guard against the problem (Stuart 1987:74).

In particular, when the child sings the lyric with additional movement or bodily actions, the child should be in control lest he should do it merely for fun or refreshment. It is also important to add the physical expression which represents the hermeneutic meaning of the content rather than its literal and superficial meaning (cf. Park 1995). Combining actions in exact accordance with or limited to the primary and explicit meaning of the word or text may not fully aid the child in grasping the hermeneutic appeal, which has a fundamental impact on his/her life.

Movement for the words, which carry the religious message, should be meaningful enough to aid proper conveyance of the message to the child. Movement for presentation of prayer or praise in the lyric should have a validity of being an expression of the child's heart in prayer or praise. Movement for expression of fellowship should be significant enough to manifest close and warm mutual relationship between children.

#### **4.5.6.2 The Narrative Method**

The narrative is a method whereby the teacher narrates certain information available to the child through speech. It is clear that the narrative method is related to the fundamental didactic form of 'discourse', because language is so central to it (Stuart 1987:71). The narrative can be successfully used as an introductory or supplementary instructional method during the teaching of lyrics.

The teacher should also be an expert in the subject of teaching religious lyrics in order to use the narrative in an effective and balanced way. The narrative should be able to aid the child to explore or think about the content of the lyric and not merely to sing without gaining access to God. Explanation about the content or giving



children the tips can be effectively done using puppets or dolls as a puppet conversation (cf. Gibson 1996). However, teacher-telling is one of the least effective pedagogic procedures for teaching young children religious lyrics (cf. Lee 1988:183). Too much emphasis on the narrative hinders the effective, quick and fruitful transition of 'discourse' to 'play', as far as the fundamental didactic forms in teaching lyrics are concerned.

This method of narrative can be an excellent strategy or stimulus for teaching religious value, when it is used in the form of storytelling (cf. Barber 1989:95-96). Storytelling can be effectively used in motivating the child to learn the new theme of the lyric mainly in the beginning of the lesson. The Bible story, on which the lyric is based, or the content of the lyric itself, or any story which is in connection with the theme of the lyric can be told. The story should be suitable for the child's developmental level and it should be able to arouse the child's interests in learning the new lyric. The teacher should guard against the use of animistic or fantasised story (see 4.5.2.4.2), or making the story long and detailed.

#### **4.5.6.3 The Conversation Method**

This method relates to all four fundamental didactic forms and it can be effectively used in teaching lyrics. For example, in case of teaching the lyric "*Swimming fish and flying birds*" (Gen 1:20-23), the teacher may demonstrate a fishbowl with colourful fish and a caged parrot, and ask the child questions about them before the lyric is taught. The teacher engages in a 'discourse' with children and leads the child to an understanding of the concept "God's creation". Simultaneously the teacher uses goldfish and the parrot as 'examples' of God's creation. 'Play' can take the form of putting suitable actions to the lyric, for instance, pretending to be fish and birds. After the lyric is taught, the teacher can give an 'assignment' to cut pictures of fish and birds from magazines or colouring books and paste them in the scrap book. While these didactic forms are used in teaching the lyric, the child's concept of "God's creation of fish and birds" can be enriched by the method of leading him/her to the point in question.

This method is ideally suited to the introductory phase of a lesson where the teacher would like to assess the existing pre-knowledge of the child. The teacher can use this method to assure whether the child has gained insight during the phase of formalisation. Questions can also be used in a written or oral test in the assessment phase.

The conversation method can be effectively used in religious education in the form of conversation, especially in encouraging children's conversation about God. Hull (1991:5) enforces the necessity of developing the art of theological conversation with young children in order to explore the possibilities of God-talk. According to Hull (1991:4), despite the fact that many teachers believe that young children are incapable of such conversation, when children are encouraged to talk about God, the results arouse great interest and are very pleasing. He points out that through conversation "a rich vein of human experience and spiritual sensitivity can be opened up", and children can interpret their lifestyle in the light of explicit religious language and symbol (Hull 1991:4-5).



God-talk with young children begins with the notion that children have great potential and power in a religious sense. Even though children are limited in their cognitive ability, they still can think adequately about certain aspects of God with great potential and power (cf. Hull 1991:9). In supporting the children's conversation about God, therefore, their own achievement in understanding the religious theme at their own pace should be promoted. Gobble (1986:7) emphasises that the adults do not expect children to understand religious matters as adults do and therefore should not judge their views as "wrong" or "misunderstanding". Hull also stressed that children's own approaches based on their own image construction should be encouraged during the conversation. It means that conversation should be able to inspire children with confidence to think, feel, imagine, wonder and talk about God as they are able to do. This involvement of the child in his/her own interpretation is important during the process of religious development, because it can be a scaffold or a stepping-stone to making God more accessible (cf. Gobble 1986:57, 104).

The emphasis should not be on teaching children correct or orthodox doctrine about God. This is clearly a matter for the different religious communities. Rather the emphasis should be on enriching children's vocabulary, developing images and concepts which enable them to grapple with the issues and experiences involved in God-talk (Hull 1991:4).

In other words, questions should be able to deal with children's experiences and understanding of the story in the lyric. At the same time, questions should be unambiguous and should ultimately direct the child's learning towards the specific objectives of a lesson to elicit the appropriate answers (Pearl 1992:217). In doing so, Stewart and Berryman (1989:30) suggested the use of "wondering" questions through which reflection can be possibly made. According to them, wondering with questions, which permit reflection and enable anamnesis, brings children to "a knowledge of God, themselves, and others in deep and convincing way" (Stewart & Berryman 1989:31).

For example, questions such as "I wonder what it must have been like to be surrounded by so much water?" or "I wonder how they felt when they saw the rainbow?" are better than questions such as "How many days did it rain?" or "How many times did Noah send out the dove?". The reason is that, according to Berryman (2002a:15), the former type relives the experience, while the latter merely asks for details and requires the simple recalling of facts.

#### **4.5.6.4 The Demonstration Method**

Children learn by examples. Demonstration gains an important place in the methodology of teaching lyrics in terms of the theory of direct observation. This method visually illustrates verbal information for children to observe (Fraser 1990:145). Modelling or learning by imitation is the most subtle form of teaching, intentional or unintentional (Pearl 1992:222). Since the young child has outstanding perceptual abilities, demonstration is a part of a meaningful unlocking of reality.

Demonstration has an important functional possibility for all four fundamental didactic forms and can be recognised in each one of the didactic forms (Fraser 1990:145). The demonstration can involve children through 'play'. For example, while they sing the lyric "*Jesus loves all the children*", each child may stand up when



the lyric says that Jesus loves tall, short, red-haired or black-haired child. Demonstration is involved in 'discourse' by communicating with the child to show and explain the demonstration. A fundamental didactic principle 'exemplar' serves as an important basis for this method, because the teacher displays or reveals the existence of examples for the demonstration. The teacher can demonstrate by singing, acting or dancing and children may follow her example by imitating or repeating in their turn (cf. Stuart 1987:75). If children are included as a necessary part of the demonstration, or the specific task of demonstration is given to them, such as singing the lyric with their own movement, the 'assignment' is used as a fundamental didactic form.

One thing which should be taken into account while using the method of demonstration is that the teacher should guard against mere demonstration. It is intended to encourage the child to gain the desired control over the content with active involvement, and not be mere mechanical or half-hearted imitation (cf. Stuart 1987:75).

The role of the teacher as an actual model in religious education should also be taken into consideration (see 4.4.1.1.1). The teacher should be able to demonstrate him/herself as a good example of what he teaches through the content of the lyric. The reason is that most of children learn through imitation of the dominant role models in their lives, especially in the affective domain (Pearl 1992:222). Nothing more than the demonstration of the teacher's example to sing or dance is not enough as far as religious instruction through lyrics is concerned. The teacher should be the model of whom the child can follow in his/her attitude or verbal expression about, or towards, the religious matter dealt with in lyrics. No matter how good the skills and materials used for demonstrations are, religious education goes awry without the actual modelling of the teacher.

The modelling can be effectively used as an important strategy during the lesson, which particularly deals with religious attitude (cf. Barber 1989:96-97). The teacher can set up a certain situation in which his/her modelling for a specific attitude can be shown to the child. For example, the teacher brings pictures of familiar vegetables or fruit trees planted on plastic models for a "pretend" garden. He picks some vegetables or fruits from the garden and thanks God for the good food He has made. Then children may also participate in planting or harvesting fruits and vegetables in the pretend garden. This activity initiated with the teacher's modelling may give the child the idea that the food he eats comes from God, therefore, he should give thanks to God for the food. This modelling can stimulate the instruction and learning of the theme of the lyric "*Table Song*", and intensify the child's practice of expressing thankfulness to God.

#### **4.5.6.5 The Experimenting Method and Self-Discovery Method**

The experimental method is especially related to 'exemplar' as a fundamental didactic form, when lyrics are taught with the aid of models, maps, objects, replicas, and real objects, etc. (cf. Fraser 1990:145). The method can also be identified in certain expressions of 'play' by being actively involved in experiments, and "an excellent example of this can be found in music" (Van der Stoep & Louw 1984:93).



Exploratory learning is one of the examples of the experimental method. This method is often utilised where learners participate in experiments and achieve insight and gain comprehension on their own, instead of the teacher explaining and interpreting everything to them (cf. Clark 1986:74, Fraser 1990:146). Children are more likely to learn from what they experience in a concrete, physical way than from verbalisation. Actually, a child already manifests a need for self-discovery at the preprimary stage. Gobble (1986:79) suggests that opportunities and freedom should be given to the child in exploring the religious story with his/her own response and interpretation. Experiments presented to children offer them "the opportunity to learn through self-discovery" (cf. Fraser 1990:146). According to Pearl (1992:216), hands-on, discovery learning is useful for learners at any age who are encountering a new concept for which they have little background. The teacher's role consists of helping children focus on the topic and providing first-hand concrete material and activities. The teacher should be able to know how to ask productive questions, elucidating thoughts and examining answers (Pearl 1992:216)

In learning the lyric about God's love, for example, it is suggested that young children are provided with "a variety of experiences in which they can experiment with making the sounds, colours, gestures and movement of love" (cf. Torrance & Torrance 1988:237-238). The teacher may ask children to experiment with the paper to paint the colour in which they feel love, and to make gestures and movements of love suggested by the lyric while they are singing. The child can experiment to produce a sound of love, i.e., say something with a loving tone or a particular accent of the voice. For an attempt of feeling or touching of love, an opportunity can be provided for children to handle live pets or a young baby, and they may be asked how the pet responds to the touch of love differently than other handling (cf. Torrance & Torrance 1988:238, Gibson 1996:60). Children may also act as pets or babies, while other children stroke them with a loving or harsh touch, and experiment how they feel by the different touches. These activities of experiment may deepen and enrich the child's understanding of the theme of the lyric, God's love.

The lyric "*Hosanna, sing to the Lord*" (Mt 21:6-9), for another example, can also be taught giving the child the opportunity to feel, smell and hold a real palm branch. This sensory experience builds more appreciation for leading children to the situation of the lyric based on the Bible story Mt 21:6-9 than many words and pictures can ever do. It makes children inquisitive as to why children in the Bible Mt 21:6-9 held palm branches and sang to Jesus, and what the reaction of Jesus was. Furthermore, if the child operates figures of a smiling Jesus, donkey, children with palm branches and crowd, etc., while he is singing, it may reinforce his/her self-discovery that Jesus likes children's songs. The child can also sing with real palm branches waving back and forth, which may stimulate the child's desire to show his/her love to Jesus and bring Him joy by singing to Jesus.

Another important means of helping the child's exploratory learning is silence, not the silence demanded by the teacher. Filling every minute with noisy activity staying "on schedule" often deprives children of the silence of wonder and awe that comes from an absorbed interest in the specific religious reality (cf. Torrance & Torrance 1988:235).



Cavalletti (1983:53) and Berryman (2002a:18) recognise the great value of silence or meditation, especially accompanied by adequate religious material, in developing the child's religious thinking and belief. They emphasise that children can discover God by themselves through the contact with God's word unfolded in the aids in a calm and peaceful atmosphere. Roux (1988) also points out that children become aware of non-visual meaning of the religious material, which is explained by the visual aids. According to Roux (1988:1), the child's experience of a deep feeling of joy and development of "mysterious" knowledge involves not only visual or auditory function of adults' explanation. It means that the child's "open mind" makes or builds on its own experience with aids in an atmosphere, which allows him/her to develop his/her potential fully (Roux 1988:1-3).

In fact, silence and words are both needed for children to gain access to God. Nevertheless, adding unnecessary elements or detail to make the religious lyric more attractive rather becomes a hindrance between the child and God. Therefore, helping children to become absorbed in exploration and self-discovery by providing meaningful silences can be an important strategy to assist them to "discover for themselves the wonder of God" (Berryman 2002a:19). For example, an opportunity can be given to the child to manipulate the materials or wooden apparatus of Jesus, sheep and child in a calm way, singing the lyric "*The Lord is my Shepherd*" very silently or in complete silence. This activity allows the child to have his/her own room to think and explore the meaning of "Good Shepherd" without any disturbance (cf. Stewart and Berryman 1989:25). In teaching the "*Prayer Song*", it is also fruitful if the opportunity to explore the content in silence is given to the child.

Since experiments are conducted according to a prescribed method, it can be stated that the fundamental didactic form 'assignment' has a role in this method. Children, in case they are learning the lyric "Hosanna, Sing to the Lord", can attach the lick-'n-stick figures of Jesus, singing children, palm branches and a donkey and create the picture of Jesus' triumph entry into Jerusalem.

#### **4.5.7 THE INDUCTIVE AND DEDUCTIVE DIDACTIC APPROACHES**

A mere transmission of factual knowledge in lyrics will never assist the child to gain insight. Thus, specific approaches need to be dealt with in order to aid the child in acquiring true knowledge based on insight and understanding (Stuart 1987:75). Two of the best known approaches are the inductive and deductive approaches, and these are called the methodological principles or teaching strategies (cf. Fraser 1990, Lang 1994). The relationship between these approaches and exemplary teaching is extensively used in contemporary teaching. According to Lang (1994:246), these approaches have decisive and fundamental meaning in the lesson situation as organisational schemes or procedures.

##### **4.5.7.1 The Inductive Approach**

The inductive approach proceeds from specific or particular examples towards a general rule, law, tenet or definition (Lang 1994:245). The abstract is stated, then what is directly present or concretely observed is used to clarify the unknown or abstract. It is a safe method of discovery for the child and the advantages of this approach are self-evident. The reason is that the procedure is to move "from the known to the unknown" and the teaching follows a step by step approach (Lang 1994:245). The examples which refer to the familiar reality with which the child is



acquainted are used to explain the concept or definition. These examples stimulate the child's spontaneous approach to the concept which is unknown, unfamiliar and abstract to him/her.

Since this principle is directed by the child's observation and judgement and rests on the ability and responsibility of the child in the learning situation, it has a slow tempo (cf. Van der Stoep & Louw 1984:99). This approach requires exceptional skill of the teacher in the preparation, management and integration of the new content concerning the child's prior knowledge (Lang 1994:246).

In a religious lesson, an example of the inductive approach would be the concept "Jesus, the Good Shepherd". A number of characteristics of Jesus which may lead the child to come to the conclusion that Jesus is the Good Shepherd are studied. For example, Jesus loves and cares for us just like the shepherd takes charge of a flock of sheep, leads the flock to green pastures and afford them protection (Jn 10:8, Heb 13:5). Jesus knows us and we know Him and follow Him just like the shepherd knows his own sheep and the sheep recognise his voice while they pay no attention to the strange voice (Jn 10:5, 14). Jesus laid down His life for us just like the good shepherd defends the sheep from wild beasts and robbers (Jn 10:14). Each of these characteristics is a particular example in which the concept "Jesus, the Good Shepherd" is revealed.

Proceeding from these examples, the child may be guided towards forming the conception of the loving and caring Jesus, the Good Shepherd, guiding and protecting him/her. If children sing the song "*The Lord is My Shepherd*" (Beall & Nipp 1986:12) with the conception of "Jesus, the Good Shepherd" which is deduced and abstracted from this inductive approach, the meaning of the lyric is more accessible for them. In other words, the child can reach the biblical truth by him/herself that Jesus, the Good Shepherd, knows and loves each of His sheep, and it can be the base of the child's knowledge of the care of God (cf. Roux 1988:71).

#### **4.5.7.2 The Deductive Approach**

When employing the deductive approach, the general rule, doctrine, a statement or conclusion is applied to the particular case or example (Lang 1994:244). The particulars are classified or identified from the conclusion before they are brought together in a synthesis. The general (abstract) rule, definition or whole is postulated and explained first, then the particular (concrete) cases are systematised in order to prove the validity of the generalisation. In other words, the child is allowed to experience certain realities as a whole before they are introduced to different aspects or parts of the reality. Then, the characteristics of the previously mastered whole can be investigated in each example.

As far as the teacher is concerned, this method has the advantage of accelerating teaching tempo, because the procedure is to move "from the unknown to the known" (Lang 1994:245). The task which is given to the child is to reveal the existence of the validity of the already provided answer, therefore, more advanced children are capable of producing a result. For this reason, the deductive approach is considered for the child to be a more rigorously strict approach than the inductive.

The distinguishing quality of discovery in the inductive approach does not present in



this approach. The reason is that the conclusion which is taken as the point of departure often causes the development of memorisation without insight based on the child's horizon of knowledge or previous experiences. The teacher, therefore, should attempt to create learning opportunities for the child not only to see the reality as a whole, but also to perceive the mutual or reciprocal relationships between the separate parts (cf. Fraser 1990:43). Care should be taken that the method of approaching a certain theme should not be done with mechanical teaching or memorisation.

In a religious lesson the deductive approach will function as follows: in contrast to the inductive approach, the general characteristics of the concept "Jesus, the Good Shepherd" are explained to the child, then this concept is made applicable to particular cases. The child is supplied with the concept that Jesus is the Good Shepherd who guides and protects us just like the good shepherd takes care of his sheep. An attempt is made to find out the characteristics of Jesus as the Good Shepherd which are disclosed by concrete examples. In other words, the task of the child is to apply the concept of the Good Shepherd to concrete examples such as Jesus knows each sheep and they all know His voice (Jn 10:4, 14), Jesus leads the sheep to find green pastures and gives them life in all its fullness (Jn 10:9) and Jesus even lays down His life for the sheep (Jn 10:11). The truth or validity of the concept "Jesus, the Good Shepherd", therefore, is demonstrated or determined by specific examples.

The teacher must carefully consider the use of these methodological principles in designing each lesson for the effective unlocking of the content of the lyric. According to Van der Stoep & Louw (1984:99), there is often "an exchange in the use of the approaches of induction and deduction in the same lesson", namely, an inductive-deductive or deductive-inductive approach. The nature of the learning content concerning the specific theme of the lyric, the readiness of the child, the teaching skill and method, the available time and learning materials, etc., are factors which should be taken into consideration in the choice of methodological approaches in teaching lyrics (cf. Lang 1994:246).

#### **4.5.8 TEACHING MEDIA**

##### **4.5.8.1 The Concept "Teaching Media"**

Fraser (1990:149) gave a definition of a teaching medium in a broad sense meaning as "any person or object which is used purposefully to convey learning content in the didactic situation". From the definition, the instructor, including his/her body language, can also be seen as a teaching medium that conveys learning content intentionally as a component of didactic situation. Particularly, the voice and the art of speaking and singing can be the teacher's main medium or aid in teaching lyrics. In this study, however, the concept 'teaching media' will be confined to any material or object, i.e., apparatus or programmes, the textbook, chalkboard and language, which are employed to realise learning objectives (Lang 1994:60).

##### **4.5.8.2 Teaching Media in the Didactic Situation**

When the teacher transfers the content of the lyric to the child with the help of communication, teaching media have an important function of conveying the content in a more efficient and fruitful way. In reality, religion is basically and fundamentally communication, and media "constitute an extremely powerful way of effective and



long-lasting communication" as mediated forms of communication (Lee 1988:200). Media alter the structure and way of teaching religion having a significant degree of influence on the young child "culturally, morally and religiously" (Lee 1988:200).

The medium can be used as an important structural content in its own right with its own message. The media can be an integral and intricate part of the message, not merely extraneous and ancillary to the message (Lee 1988:201). The media can effectively change the environment of worship or education making the patterns and sound different in some respect (cf. Lee 1988:202). The media also enable the teacher to store or record information relating to the content of the lyric. For example, impressions of the beautiful world can be brought up by a video tape when the lyric "God made everything" is taught. The information provided by the media also makes unlocking of information easier. For instance, the picture or the scene in the movie of Jesus holding the child can be effectively used in unlocking the biblical fact that Jesus loves little children.

The media in the pedagogical situation have a particular value in creating visual representation by promoting "observation, concept formation, attention and memorizing of information" (Stuart 1987:79). It is proved that human beings memorise more than 65% of what they simultaneously see and hear, while they remember approximately 10% of what they hear, 20% of what they see (Stuart 1987:79). This value of stimulating human beings' sensory perception is particularly relevant in education for young children who are in the "sensory-motor" stage (cf. Piaget 1981). Since cognition is not always enhanced by observation, however, the teaching media should not be allowed to exercise controlling influence over a lesson with excessive use (Fraser 1990:152).

#### **4.5.8.3 Selection of the Teaching Media**

The teaching media must be put into practice not only with a specific aim in mind, but also with some consideration when they are to be selected (Lang 1994:234). The selection of suitable teaching media should be incorporated into the teaching process. The media should be simple and clear in order for the child to recognise the information immediately.

Media should arouse the curiosity of the child and awaken within a feeling of wonder (Fraser 1990:66). Symbolic coding elements of the media which stimulate the child's cognitive and affective activities, i.e., "sound, color, movement, detail, dimension, symbolism, perspective, time-span, illumination" should always be varied according to the specific didactic situation of each lesson (Stuart 1987:80). There is no one most effective medium, no extraordinary medium which suits every teaching situation with its superior merit or worth (cf. Lee 1988:202). In other words, teaching media must be harmonised with the didactic work forms, the didactic methods, the learning activities and the learning content, and must support the child to achieve the learning objectives of the lesson. The teacher should be able to provide the materials by him/herself taking into account their pedagogical appropriateness to each of the teaching activity. Those materials are often extremely effective because they are "simple, immediate and familiar" (Lee 1988:202).



Media are commonly categorised as print and non-print (Lee 1988:200). The media which can be used for education through lyrics can be arranged by classes as follows (cf. Stuart 1987:81-86, Fraser 1990:149-154, Lee 1988:200-203):

#### **4.5.8.3.1 Programmable media**

\* **Computer programmes:** Today religious education is poised on the edge of an even greater technological invention involving several technologies as learning tools (cf. Pearl 1992:227). As its heart is the computer; the use of computers in religious education is inevitable. Due to the fact that even young children are becoming familiar with the computer, a programme which has been fed into a computer needs to be used as an aid for teaching lyrics. Computer-assisted instruction has a great possibility in didactics, because all the fundamental didactic forms, i.e., play, discourse, exemplar, assignment, are included in computer-assisted instruction to a certain degree (Stuart 1987:82). The LCD projector can be an important teaching medium in teaching lyrics through presentation of computer programmes.

However, the problem is that there is a shortage of suitable programmes relating to conveyance of the religious content by means of lyrics. Most computer programmes for children are associated with games or other subjects or secular music. There are a few religious music programmes, especially gospel music, which can be approached through the Internet, which are mostly for the youth and young adults (cf. Kwak 1998). It is necessary for religious educators, therefore, to develop programmes for young children's religious education through lyrics. If one takes into account the fact that secular music programmes, especially of rock or rap, are flooding into the computer programmes, then the development of religious lyric programmes becomes more imperative (cf. Kwak 1998).

#### **4.5.8.3.2 Audiovisual media**

\* **Video and television:** Television can also be used as an important medium in teaching lyrics. In the television programme, the instructor can present a lesson to a few selected children using various materials in the various situations (Clark 1986:503). Accounting for the fact that many didactic scenes are prepared beforehand and edited into one, the programme can present high-quality instruction, examples, demonstration and accompaniment. It is necessary to develop television programmes for teaching religious lyrics, because there are far too few programmes for religious instruction through lyrics compared to programmes for ordinary children's songs (cf. Kwak 1998).

The drawback attached to television programmes is that there can be no mutual and reciprocal action between teacher and child. To supplement this shortcoming, the teacher can make video recordings of the whole or parts of the programme and integrate them into his/her own lesson presentations. Certain scenes, which are related to the learning objectives, can also be selected from dramas or movies or other sources. Apart from television programmes, a videotape, in which an example of the actual lesson is recorded, can be used when the lyric is taught. Video recordings of children singing lyrics can also be used during the introductory phase of the demonstration lesson.



#### 4.5.8.3.3 Visual media

\* **Slide programmes:** Something that may help slide programmes to gain the desired result is a series of vivid, colourful images projected onto a screen in connection with a specific theme. For example, pictures of the nomadic life, lambs or shepherds provided by the slides can enrich the child's perception of the "Good Shepherd".

\* **Over-head projector:** The over-head projector can be an important teaching medium in teaching lyrics. It presents visual presentation of the words, illustration or pictures relating to the content of the lyric in a vivid and clear manner (cf. Stuart 1987:84). A few key words or phrases and pictures presented by the projector can help young children to learn and memorise the words of the lyric in an easier way. This enables the teacher to draw children's attention and turn their eyes in one direction. It also provides opportunities through which eye-contact between the teacher and the child can be maintained. It also assists the teacher's verbal presentation by projecting the visual image supports. The use of the projector ensures the teacher's preparation of visual presentation in anticipation and enables him/her to adjust the pace of the lesson by switching the projector on and off.

\* **Wall chart:** Wall charts can be used in presenting all the words or key words of the lyric or pictures which are focused upon a lesson theme. Children can focus their attention on the words or pictures of wall charts when learning lyrics.

#### 4.5.8.3.4 Auditory media

\* **Cassette tapes:** Cassette tapes are effectively used in the didactic situation allowing children to listen to prerecorded lyrics or dramatisations of biblical events described in the lyric. Children also listen to specific sounds connected to the lesson theme through the tapes. For instance, the sound of a bird or stream can be used to enrich children's learning experience of God's creation. Cassette tapes are used not only for instruction but also for remedial (corrective) instruction (Stuart 1987:85).

#### 4.5.8.3.5 Visual and sensual materials (Aids)

Materials capable of being perceived and manipulated by the senses such as pictures, cartoons, cards, fun crafts, felt, wooden apparatus, objects, models or puppets can be powerful teaching media in young children's religious education (cf. Clark 1986:56; Roux 1995; Kim 1996). Seeing, touching and manipulating those materials (aids) during the lesson enable children to assimilate the religious truth even without realizing that they are learning. Particularly pictures possess great didactic value, because nearly any topic can be illustrated as pictures.

In order to ensure the optimal educational result, materials should be used under some guidelines (cf. Roux 1995). They should always support the religious message in the lyric and help children to achieve the learning objective of the lesson. Materials must be exegetically correct. The illustration of the religious story should especially be authentic. They should not be depicted as fairytale-like, because such illustrations rather lead the child to confuse the religious truth and the fairy tale. Illustration, replicas or models should be as realistic as possible. It means that they must not hamper the appropriate process of transferring the religious content to the child by giving incorrect and unreliable information or shape with disputed origin. They must not cause difficulty in releasing and enhancing children's own potential of



understanding religious truths by giving too much information or ready-made answers.

They must also be clear and attractive in both colour and design. The bright colours of the illustration or visual materials make them more accessible to the child, rather than dull and dark colours. Too many colourful pictures, however, should be avoided lest those pictures should control the child too strongly.

Three-dimensional presentation of real objects, i.e., models or replicas, need to be simple and easy for the child to operate. They should be neither too big nor too small, and be capable of depicting and representing the religious symbol or figures. They should also not exhibit too much detail or excessive information, but "a schematic, concrete replica of reality" (Stuart 1987:86).

#### **4.5.9 PRESENTATION OF LYRICS IN THE LESSON SITUATION**

Presenting the lyric in the lesson situation is the most important part of the whole didactic process of teaching lyrics. All the above-discussed aspects of teaching lyrics, i.e., preparation of the teacher, readiness of the child, assessment of lyrics, formulation of the aim and learning objectives, provision of the specific lyric, supply of the teaching methods, strategies and teaching media are integrated into a whole during the presentation. Namely, presentation of lyrics and the child's learning of the lyrics is the culmination of all other didactic components and preparation of teaching lyrics.

There are four effective approaches for teaching lyrics, i.e., the biographical, the historical, the literary and the spiritual. The biographical can be used only if information about the author gives the content an effect of important meaning or thought (Corbitt 1998:328). When the historical truth makes a lyric arouse interest or excitement, the content can be approached historically (Clark 1986:442), and if there is a literary pattern which keeps a lyric together, the literary can be used (Corbitt 1998:176). Finally, the spiritual approach is indispensable in each lesson, for every lyric has a spiritual basis which is the reason for writing the lyric and for singing it (Hilderbrandt 1989:5). This means that all devices and plans for learning should be brought into focus of the spiritual end, because every lyric is a poetic statement of a personal spiritual encounter, universal in its truth and application.

The instruction and learning situation of teaching lyrics needs to be newly crafted every time with its unique characteristic impression which corresponds to a particular aim, a particular lyric, a particular child in a particular class at a particular time.

##### **4.5.9.1 Lesson Sequence**

Presentation of the lesson can be regarded as "the most important aspect of teaching practice" (Fraser 1990:157). All the different didactic components are incorporated and amalgamated into the lesson by forming a totality. For a presentation of the lesson, didactic theory and practice must become harmonious making use of the didactic principles. The child's readiness and individual differences between children need to be taken into consideration for the lesson. In order to aid meaningful interaction between the child, the lyric and the teacher, careful choice and determination of the best suited didactic form, methods and media are required, and this should be done within a framework of the aim of the lesson.



As mentioned before, the focus of the discussion about the lesson sequence will be on the learning of the religious content. The mastery of musical aspects of the song such as teaching of rhythm, tune or tonal expression will not be dealt with in detail.

In general, a lesson consists of three main procedures, namely introduction, presentation of the lyric and conclusion. These procedures may be concluded in one period or be spread out over two or more lesson (cf. Mills 1991).

#### **4.5.9.1.2.1 Introduction**

##### **1) Actualisation of already acquired knowledge or experiences**

It is important for an instructor to link up the new lesson theme to the child's life world, in order to promote a positive and enthusiastic attitude towards the new content of the lyric. In doing so, the child's already acquired knowledge which is relevant to the lesson theme needs to be actualised or evoked. A teacher could start a lesson in teaching the lyric by asking children to recall the knowledge or experiences relating to the new theme of the lyric. Various teaching media can be used in actualising the child's pre-knowledge and motivating him/her to initiate the new lesson enthusiastically. This schematising and calling up of pre-knowledge makes it easier for the child to deal with the new concept or theme of the lesson.

##### **2) Introduction of new content**

In this phase the theme of the lesson is introduced in relation to what has been discussed in the previous phase. This does not mean the exposition of new content, but the announcement of the new theme of the lyric. The degree or amount of pre-knowledge of the child may determine the introduction of new content.

##### **3) Problem formulation**

When children's pre-knowledge or already acquired experiences are placed in a new context, children are confronted with a problem that there is a lack of certain religious knowledge or experiences in themselves. The teacher's formal observation and analysis of the problem can be the basis, which forms the hypothesis of the lesson and the exclusive learning objectives. This setting of problems also serves as the starting point for the presentation of the lyric.

#### **4.5.9.1.2 Presentation of the lyric**

This procedure takes up the greater part of the lesson. Instruction and learning of the lyric is conducted with various didactic forms, methods and didactic strategies, which are most suited for transmitting the specific lyric to the specific child in the specific lesson situation.

##### **1) The exposition of new content**

During this procedure the essential facts and core concepts must be unlocked with a distinct aim in order to help the child grasp the structure in its totality. In doing so, a brief explanation by the teacher is necessary before the lyric is taught in order to unlock the content more effectively and to assist the child's understanding of the new content. However, this should be done with care, because a long and verbose explanation not only reduces the child's interest and desire to learn the new lyric, but also deprives him/her of an opportunity to explore the religious content by him/herself. Unnecessary words should be avoided and materials should rather be



allowed to tell the story and allow "meaningful silences" (Berryman 2002a:56). Trying to speak with an "economy of words" is important so the children will "not be distracted or confused in sorting out the essentials from details (Stewart & Berryman 1989:29). Films or certain scenes from videos or pictures can be presented briefly in exposing the new content.

Teaching the lyric with music is then started. It is important to master how to sing the song with music, because lack of confidence in singing the song often hinders or distracts children from gaining access to the religious content of the lyric. When a starting note is customarily sung by the teacher, children find it easy to follow the teacher (Jones 1988:55). Repetition and practice can be exploited to make learning more efficient.

Practically, if the tune of the new lyric has been played at some point during the religious education class or the service before time, the lyric tune becomes more familiar to the child. If the new lyric is heard by the small group of children or a pre-recorded cassette tape is played during the previous lesson or the service as an anthem or a call to worship or a response, it can also help the child learn the new lyric more easily.

## **2) The mastery of new content**

It is important for the child to master the lyric completely. As far as the aspect of religious education through lyrics is concerned, mastery of the new lyric should mean much more than mere mastery of the lyric with musical correctness. The music learning may be informal, but when the words are introduced, the approach should be that of serious thought as to the meaning and content of the text. Children should be able to master what the religious content of the lyric is all about through the correct singing of it. Regular control or brief points by the teacher are necessary in order to ensure that children are on the right track of grasping new religious concepts during the lesson.

### **4.5.9.1.3 General procedures for teaching lyrics**

A general procedure for teaching lyrics with music can be summarised based on the suggestion identified by Jones (1988:61-63). Each procedure has options so that it can be applied in various situations with versatility.

#### **Stage 1 The teacher sings the lyric to the children**

The teacher's singing of the song to children in the beginning has positive value as exposition of the new content and increases children's motivation to learn. It can also be done by a small group of confident singers who were taught in advance. Demonstration of singing can also be done using the pre-recorded cassette, CD or videotapes. A supportive accompaniment to the teacher's singing can be provided by another teacher or pre-recorded cassette.

#### **Stage 2 The teacher teaches the song to the children**

The teaching of a song can be organised through three main ways, absorption, segmentation, or combination of the two, according to the structure or length of the song (cf. Jones 1988:60). The teacher can use a group of confident singers who were taught in advance to support children's singing when she teaches. A supplement of an accompaniment or pre-recorded cassette that teaches the song based on a regular plan



or fixed method can also be used.

**(a) Absorption**

The song, especially very short songs, can be taught by repetition until children know it completely.

**(b) Segmentation**

The song is divided into parts, which are taught one by one according to the order in which they appear in the song.

**(c) Segmentation and absorption**

The two processes of segmentation and absorption are often combined in teaching of songs. Sections of the song are taught through segmentation, then the song is repeated and absorbed as a whole to the point where children acquire a mastery of the song. Jones (1988:60) suggested that it is better for children to learn one verse completely and be eager to sing other verses than to half know all the verses and never desire to sing the song again.

When lyrics have appropriate content suitable for children's maturity stage, they are often memorised during the learning process. Teaching of long songs can be effectively done with an aid of a single large sheet, an overhead projector, series of slides or pictures or the LCD projector. Children can have better singing postures when they look upward and fix their eyes in the same direction for the visual media. In many cases, a few key words or phrases, pictures or objects, which represent the core of the content, are more effective than all the words in holding children's memory.

Combining motions or finger plays to words is one of the excellent ways which can help children to learn the words. Actions possess great strategic value in teaching the lyric to young children, because they allow children to learn through their senses and bodily movement (Stonehouse 1998:77). Actions are also valuable in helping children to remember or recall not only the words of the lyric but also its religious meaning. Motions and dancing are also of considerable importance or quality in religion, because they are not only an educational means but also an important means for worshipping God (Ex 15:20, 2Sa 6:14, Je 31:4, 13, Ps 87:7, 149:3, 150:4).

Care should be taken in combining actions or motions to the lyric, because merely funny and interesting actions which have nothing to do with the content do not help the child gain access to the religious truth. Motions need to be created according to the interpretive meaning of the lyric than taking the words in their literal sense (cf. Park 1995).

**Stage 3 Everyone sings the song**

Children can have a feeling of achievement through learning of the song. The support of an accompaniment or a pre-recorded cassette can be used when children sing the song.

Dramatizing or acting out the lyric is an effective way of thorough mastery of the religious content while the lyric is sung. For example, some children dress up as characters or animals in the lyric and act, while others sing the lyric. Boys and girls



walk together holding hands which indicate friendliness and social union while they are singing "*The song of mankind*" (cf. Viljoen 1982:30).

### **3) Functionalisation**

In this procedure the teacher should ascertain whether children can apply the insights which they gained from the new content in new situations. Concrete opportunities through which the new insight can be related to the domain of the fundamentals, should be given to the child. In other words, children must be able to allow their new insights to have a noticeable effect on their lives by making efficient use of the insights in the similar situations.

#### **4.5.9.1.4 Conclusion**

It is necessary that the teacher should make certain whether children's ability to perceive the new theme has been clearly set up and whether they are ready to go one step forward for the next lesson.

#### **1) Oral testing**

The teacher can pose some questions relating to the content of the lyric. This should be done in a friendly manner, because it is intended to enrich or facilitate children's understanding of the religious truth in the lyric rather than to test their knowledge. It can be done in the form of a personal interview using the method of question-and-answer.

#### **2) Assignment or homework**

Assessment can also be done by written questionnaires or assignment. Learning objectives which were established from reduction of the learning content serve as a yardstick for the evaluation. Children's new insights can be evaluated through assignments, such as their pictures or some construction works. Some practical tasks relating to the theme of the lyric can be given as assignments. After the lyric "*Helping Song*" is taught, for example, a specific situation can be purposefully set up (cf. Barber 1989). Then their attitudes or behaviour in helping friends can be observed. The task of helping parents can be given as homework, and their experience can be shared and examined.

#### **4.5.9.2 The Example of Actual Lesson**

With reference to the discussion of lesson sequence, in which all didactic components and didactic activities are taken into consideration, practical lessons are presented as examples in Chapter Six.

### **4.5.10 SUMMARY OF THE EXECUTIVE PHASE**

In the executive phase of the didactic process, every component for the practical function of instruction and learning of lyrics needs to be dealt with. Firstly, aims are formulated in order to stipulate and direct the desired didactic course based on the child's religious development. Then, learning contents are selected and organised within the basic structure of educational aims, and specific hermeneutic approaches are adopted in this process of confining the appropriate content of the lyric. Didactic forms, methods and strategies and teaching media are determined so that it is possible for the child to accomplishing the learning aims, and didactic principles are implemented throughout the whole didactic process.



#### 4.6 THE ASSESSMENT PHASE IN THE DIDACTIC PROCESS

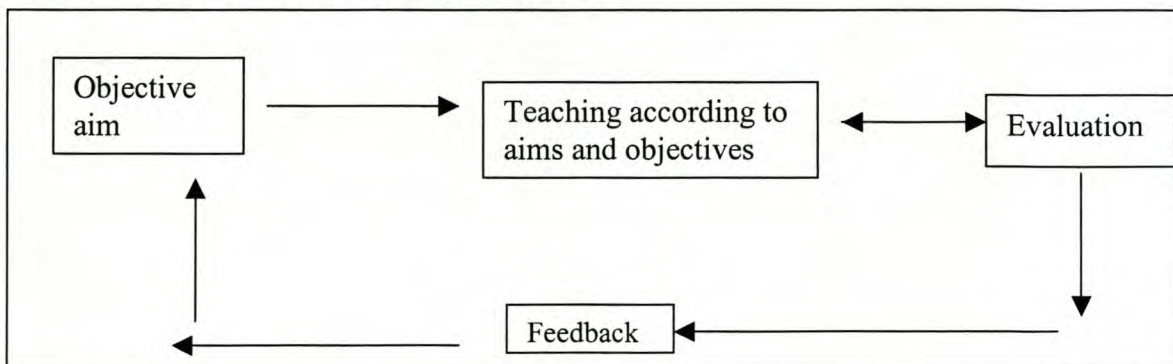
Assessment should be "a component of the educational activities and research of each teacher, curriculum planner and didactician" (Fraser 1990:165). In order to conclude the outcome of learning achievement, there must be assessment after observation or consideration. Assessment is necessary to check and monitor every teaching-learning moment (Leach & Moon 1999:240). It means that the effective learning takes place only if every component of the didactic events, i.e., the teacher, the child, the lyric, and learning activities accompanied by various didactic methods or teaching media, are subjected to constant assessment.

Since the purpose of this study is to identify didactic approaches for religious education through lyrics, the following discussion focuses on the assessment of whether children acquire religious insight from the content of the lyric. Evaluation of the musical aspects of learning, such as singing the lyric with musical correctness, will be excluded.

##### 4.6.1 THE CONNECTION BETWEEN ASSESSMENT AND AIMS OR LEARNING OBJECTIVES

Assessment implies ascertaining value, or an estimation of the qualitative characteristics or worth of something (Collins 1995:442). There is a close relationship between aims and assessment. The reason is that specific criteria or norms are the basis of value judgement (evaluation), and these criteria and norms are determined by the aims and objectives of the lesson. According to the aims, learning content is selected and arranged in the syllabus, and these syllabus theme aims are specifically realised as learning objectives in the lesson. These learning objectives become an index of what should be taught and what should be evaluated. In other words, the criteria of assessment are formulated based on the learning objectives (Lang 1994:364).

According to Fraser (1990:171) the relationship between aims or learning objectives and evaluation can be schematised as follows:



##### 4.6.2 THE VALUE OF ASSESSMENT

Assessment has great usefulness in providing feedback to both the child and the teacher. The value or function of evaluation in the teaching-learning situation can be identified as follows (cf. Fraser 1990:170-171; Lang 1994:364-368):



#### **4.6.2.1 Assessment at the Beginning Level**

Initial assessment directed at the beginning level is necessary to determine the child's pre-knowledge or interests about a specific theme. It is also needed to assess the level of the child's development which can be prerequisites for the planned teaching. The teacher's lesson preparation based on his/her work schemes, including provision of learning content, teaching methods or materials, also need to be examined as a foundation for successful teaching.

#### **4.6.2.2 Assessment During the Lesson (Formative and Diagnostic Assessment)**

Constant assessment during the lesson fulfils the function of remedying and rectifying, which in turn leads to the best learning outcomes (cf. Lee 1988:193). This remedial assessment during any phase of the lesson enables both instruction and learning to be improved by feedback and alterations (Lang 1994:367). This means that making a correct diagnosis of whether the child is in the process of accomplishing the aims enables the teacher to adapt the lesson according to the child's learning pace.

#### **4.6.2.3 Assessment at the End of the Lesson or at the End of a Term (Summative Assessment)**

De Corte refers to evaluation conducted at the end of the lesson sequence or at the end of a term as "product evaluation or return evaluation" (Stuart 1987:91). This assessment provides the teacher with adequate opportunity to assess the effect the teaching has on the child, and to determine to what extent the teaching aims have been realised. The assessment especially occurs at the end of a series of repeated periods or cycles, and can be the yardstick to measure the effectiveness of the didactic event as a whole. It means that the assessment conducted based on the final result can be an important source or materials through which every component of the didactic event are examined. The assessment of the whole process of teaching lyrics is concerned with the causes of learning problems and the means by which these problems can be rectified (Lang 1994:367).

### **4.6.3 KINDS OF ASSESSMENT**

Various methods of assessment can be used in the field of religious education through lyrics (cf. Lang 1994:368-371). In order to evaluate the effectiveness of teaching with reliability, validity and practical applicability, it is necessary to select the most suitable kind of assessment. The materials should be chosen considering the characteristics of the learning objectives of teaching the lyric and the maturity level of the child who responds to the evaluation. Various pictures or illustrations can be used for assessment in order to help the child to respond to the questions positively, and to regard it as a part of pleasant learning activities. Particularly, assessment for young children needs to be done by means of games, drawing pictures, construction work, funny activities and friendly interviews rather than written tests.

#### **4.6.3.1 Oral Testing**

Oral testing is the most common way of examining how far the child understands the learning content. Oral testing which is organised to elicit the child's simple answers can be used during any phase of didactic process and at any place. The value of this simple oral testing lies in the fact that the teacher can easily monitor the child as to whether he is on the right track of achieving the learning objectives.



Oral testing includes the interview type of testing. The primary function of the interview is to judge children individually. The child's own understanding or specific ideas relating to the theme of the lyric can be realised through an interview.

#### **4.6.3.2 Assignments**

Children can sing by themselves without teacher's help. In particular, children can create their own motion suited to the meaning of the lyric, and present their singing of the song in front of the teacher and other children. They can also improvise on the lyrics by replacing some words or a verse with other words which have a similar meaning. Letting the child pray in a few sentences can also be a way to determine whether children experience and understand the story in the lyric and whether the aim of the specific lesson has been achieved. The assignment implies that the child produces his/her own works which are related to the lesson theme or a certain unit theme or specific syllabus theme. Children, who are limited in expressing themselves verbally, often project their inner selves through pictures or some construction works.

#### **4.6.3.3 Observation**

Due to the nature of religious education which deals with the religious virtue, value and faith, a great part of learning results cannot be measured with questionnaires or written tests which are commonly used for ordinary subjects. The growth of religious faith is involved in every aspect of the child's life and, therefore, assessment should also be done from various points of view.

Particularly, the change of religious attitude or value, which is mostly connected to the affective or lifestyle domain, needs to be assessed by means of the method of personal interview or observation. For example, the achievement of an aim such as "The child will develop a positive attitude towards worship through singing the lyric" it is not readily measurable in absolute terms by asking about it in a test. Observation of children's attitude towards the religious content of the lyric, or any change which they show in their behaviour relating to the learning objectives, can be an important source of evaluation. Observation may supply the teacher with information of readiness and development of children, the progress they make during the lesson, and the final result they achieve at the end of the lesson.

For the assessment, a specific situation can also be intentionally set up and the child's reaction towards the circumstance can be observed. For example, in order to assess whether the child is able to share something with friends relating to the lyric "*I am your friend*", the teacher may create a situation in which some children should share only one toy or book in turn (cf. Barber 1989). Then, the child's attitude to dealing with the situation is observed both before and after the lesson, and the difference between two observations can be noted as an assessment.

#### **4.6.4 SUMMARY OF THE ASSESSMENT PHASE**

Assessment is one of the most important parts of the didactic situation, because the effective teaching and learning occurs only when every didactic event is brought under the control of assessment.

According to the assessment, the teacher can have a better preparation in bringing him/her to the didactic situation of teaching lyrics. Based on the assessment, learning aims and content can be evaluated as to whether they are providing the appropriate tasks and themes suitable for the child. Assessment also provides the criteria through



which the value or degree of didactic form, methods, strategies and media can be calculated. The teacher can ensure the child's progress in learning with formative, diagnostic and summative assessments throughout the lesson. Assessment assists the child's better learning by providing reinforcement or feedback. In a word, since assessment is related to every teaching and learning moment, well organised and practised assessment is the key factor to yielding best learning outcomes.

#### 4.7 CONCLUSION

The previous chapters discussed the point that lyrics do indeed promote the child's religious development by being a medium in which communication between God and the child can take place. With an aid of music, which might be seen as a contextual catalyst for many developmental outcomes, lyrics are important religious materials which foster the child's understanding of religion and experience of a religious truth.

However, the historical research findings, especially the current trend of using the lyrics, reveal that this positive and powerful role of lyrics is not fully recognised and utilised in people's, especially children's, religious life, including worship, education, evangelisation and fellowship. According to Bently (1982:37), most important of all, easiest to achieve, and most often overlooked in using the song is the lyrics, thinking about them and singing them with imagination:

The last first: how often do we sing a hymn in church or school assembly, a song in the classroom, a major work in a choral society, without ever sitting down and reading the words, apart from the music, to find out really what it is all about? How many choral singers have read through the words only of "Messiah" or the "St. Matthew" Passion - or the Gilbert and Sullivan Opera that is currently in rehearsal? No, we hurry straight into the singing, trying to get the notes right before we even consider what the notes have been written about.

It is true that lyrics are often used in people's lives with this negligence or mental laziness in pondering on the meaning of the lyric. People sometimes sing the lyric conventionally without properly grasping the meaning of the lyric. They don't sufficiently experience the genuine and strong power which the lyric could possibly give them as sung prayer or sung gospel. This attitude towards lyrics also results in their blindness in recognizing the quality of good lyrics. Lack of careful study of the content leads people to sing an inappropriate lyric, even without realizing that it contains wrong belief removed from Scripture teaching, if the lyric is musically or poetically appealing. People sometimes sing the lyric with self-centred content, for musical pleasure or an aesthetic back-scratching (Topp 1976:17).

In fact, this habitual and half-hearted singing of the lyric can be traced back to inappropriate education of lyrics for young children. The education which neglects to allow children to pay attention to the content of the lyric leads them to sing the lyric being unaware of its meaning (cf. Graham 1987:180-181). Truly, singing lyrics without understanding or experiencing what the lyric is all about means that there is no true meaning of religious education or evangelism or fellowship or worshipping God through lyrics. In addition, singing lyrics with little effort and no real interest in their meaning at young ages can cultivate a habit which will persist to the later stage. Singing habits formed in one's childhood may last a lifetime (Topp 1976:113).



Given these reasons, it is imperative to study proper didactic approaches which are concerned with (i) how to create and provide proper lyrics with a distinct aim of enhancing children's religious growth, (ii) how to help children build up a good habit of singing the lyric enthusiastically and heartily, understanding and experiencing religious reality through the content, and (iii) how to assist children to achieve a faith applicable to actual day-to-day living.

Owing to the fact that the best learning result cannot be gained in an accidental and haphazard manner, this task of leading the child to learn about religious truths through lyrics requires professional and disciplined approaches. Many religious educators, unfortunately, overlook teaching lyrics within a structure of carefully organised approaches. In using lyrics the musical aspect is often emphasised more than the aspect of the religious lesson through lyrics. Although singing lyrics is a big part of education as well as worship, little attempt has been made to clarify how to manage the task of educating religious lyrics in a didactically justifiable manner.

Often lyrics are chosen and taught at random without any didactic plan organised beforehand. The aim for teaching lyrics is often weak and unclear, as well as there being a lack of investigation of children's development. Cautious examination of the content based on the framework of hermeneutic approaches and careful consideration of adopting teaching methods and strategies are also found to be insufficient and even neglected in many cases. Under these circumstances, lyrics which are inappropriate for children's religious growth are often presented to children in a didactically improper manner.

In the best case, lyrics are arranged according to the continuum of the religious lessons in the church or school and included in the religious education curriculum in an orderly manner. In such cases lyrics are edited in a separate book in order to be taught in accordance with the corresponding religious lessons (cf. SPP 1994). However, neither books for religious education nor songbooks provide yet approach stating what lyrics really are, what function lyrics play in the child's religious growth and how lyrics should be taught to enrich the child's understanding and worshipping of God through the content. Although a few attempts have been made for improving the teaching of lyrics with certain methodology or strategies (cf. Lee 1995), systematic approaches, in which every didactic component of teaching lyrics is carefully arranged and represented as a whole, are still scarce.

With consideration of the current situation, this chapter has tried to identify various aspects of teaching lyrics in order to discover the most suited didactic strategies for conveying religious contents to the child. This chapter is therefore an attempt to formulate a systematic view for reflecting upon the ways lyrics can have significance for children. This is based on the various literature and the research findings currently available.

In order to clarify the didactic components, the preparation of the teacher and the assessment of the child's development are firstly recognised in the preparatory phase of the didactic process. For the actual practice of teaching the lyric, the aim is established as a goal for teaching activities. Then the content is arranged within specific hermeneutic frameworks, keeping the aim of enhancing the child's religious



development in mind. For the best learning outcomes, the didactic form, methods, principles and teaching media, which are best suited to deliver religious messages in the specific lyric to the child, are provided. In the assessment phase, the assessment of the didactic event which concerns the evaluation of not only the child's achievement of the aim but also the validity of each didactic components is discussed.

In identifying the approaches, attention is paid to the separate components, each of which has its own value. Simultaneously equal care is taken to bring all the components together for the purpose of allowing them to interact with each other in totality. An attempt has also been made to avoid "shortcuts and a pragmatic approach" which can be dead ends to religious education through lyrics (cf. Johansson 1992:117). This practice should be redesigned every time, because each lesson needs to be unique for a particular class with a particular disposition at a particular time and with a particular child.

The ultimate aim of this chapter is to enrich the child's religious knowledge and experience by promoting the singing of lyrics. These approaches can be applicable with great flexibility to various religious environments, including home, church, school or other religious community. Actual lesson programmes will be exemplified in Chapter Six on the basis of the various didactic strategies discussed in this chapter.



## CHAPTER 5

### THE RELIGIOUS DEVELOPMENT OF KOREAN CHILDREN

#### 5.1 INTRODUCTION

In this chapter Korean children's religious development will be investigated prior to the practical application of the didactic approaches in the situation of teaching Christian lyrics to Korean children. As emphasised before, when didactic approaches are applied in certain situations, this should be done with flexibility, considering the uniqueness of the situation. This means that if didactic approaches are applied to the situation of teaching Christian lyrics to Korean children, the approaches need to be redesigned taking Korean children's unique religious characteristics into consideration.

In fact, investigations of children's religious development based on studies in the current literature are mostly based on children in countries with a Christian majority. Those studies may not always correspond to the study of religious development and characteristics of Korean children, who live in a non-Christian cultural environment (see 1.2.3). This requires a more specific and detailed investigation of the religious development of Korean children.

The author's own empirical study of Korean children's religious development was therefore undertaken and the current theoretical and empirical research will be illustrated first as a point of reference. The purpose of the immediate study is to create a total picture of the religious development and growth of Korean children aged 4/5 to 9 years (pre-schoolers and junior primary children) living in different localities of Korea. Ultimately, the goal is to provide the necessary materials for understanding the learner in religious education in Korea.

The core of religion is either dependency or commitment. It can be studied by questioning what the subjects themselves think and feel about it, what they experience related to their dependency on it, how they understand and express it, and how it is expressed in their behaviour. Thus, this study not only concentrates on the cognitive area, clarifying religious thinking and concepts, but also devotes attention to the affective side of religiousness, especially the religious experiences of children. Both cognitive and emotional aspects should be studied simultaneously, because the interaction of religious thinking and feeling must be a priority in the research on religious development in childhood.

The research will be conducted using various instruments, as both methods and instruments have clear effects on the results. The object of this research is

- \* to clarify as comprehensively as possible, the religious development of children in different dimensions;
- \* to clarify the connections between religious and environmental backgrounds of children and their religious development.

This research may offer substance for didactic and educational reflection, while providing a frame for a curriculum for teachers in practical educational process. In particular, the picture of the religious development of children may provide the fundamental yardstick for confining learning materials as does the content of lyrics. It



may also be connected to other didactic factors such as the formulation of aims, the selection of didactic strategies and teaching methods, etc., in using lyrics in religious education, which will be dealt with empirically in Chapter 6.

Before the author's empirical study is illustrated, a brief description of children's religious development referring to contemporary literatures needs to be presented as a point of reference.

## **5.2 RELIGIOUS DEVELOPMENTAL THEORIES**

Religious development can be defined as "quantitative and qualitative changes that occur with age in a person's religiousness" (Tamminen 1991). In other words, it takes on particular and varied shapes of "more or less conscious dependency on a deity/God and the transcendent, and religious commitment" (Tamminen 1991) over the course of a lifetime. Religiousness consists of one's mental and behavioural characteristics and gives an incentive to one's devotional practices. The study of religious development deals with how and when this dependency or commitment on a deity/God is formed and developed.

The possibility and indispensability of religious education for children are based on the fact that this development of religiousness can be traced from the beginning of the human life just like other human development. Children's religious education is nothing but a concern with how their religious development can be enhanced by systematic educational help. Therefore, it can be said that, without the study of children's religious development, there can be no appropriate didactic approach to religious education.

According to Roux (1996), there are two different views on children's religious development which focus on concepts such as "growth of faith", "journey of faith", "religiousness" and the "concept of God". One is an approach which emphasises the cognitive aspects of children's religious development, the other is an approach which focuses on their inherent religious potential in the religious development.

The two major trends of religious development theory and their theories relating to the pre-schooler and the junior primary child are described below (see 4.4.2.2.2).

### **5.2.1 THE COGNITIVE DEVELOPMENT TRADITION**

The theoretical and empirical studies on children's religious development which have been conducted by educationists, including Piaget (1929), Goldman (1964) and Fowler (1981), concentrated strongly on the cognitive and affective aspects of the child's development. Psychological development was directly related to religious development, and it was generally accepted that "the child's psychological and religious development are concurrent" (Roux 1996:107).

Jean Piaget (1929; cf. Barber 1984:106-109) is one of the best known psychologist who tried to analyse the development of the child on especially the cognitive level. He found that "human thinking develops in structural wholes called 'stages' over time by means of interaction with the environment" (Berryman 1985a:30). Although Piaget's tests were not focused on the child's religious development, his theory did influence the thinking of specialists in the field of childhood religion. However, Matthew (1980:38) insists that certain areas of development, like the handling of



genuinely philosophical questions, are not dealt with adequately under the Piagetian categories. Slee (1991:145) also questions the applicability of Piaget's model of cognitive development to research on religious development. According to Slee (1991:145), the Piagetian model of stage development and his interview method have been seen as imposing "severe limitations on religious development research".

One of the people who has probably had a great influence on religious development is Ronald Goldman. According to Goldman (1964), religious thinking and development must be preceded by formal thought, in other words, children must be on a specific cognitive developmental level.

In Goldman's (1964:51-67) terms pre-school children are "pre-religious", because they are not developmentally ready to learn higher-order cognitive material. For Goldman, children between 7-11 years (junior primary) are in the "sub-religious" stage. In this stage children still have no adequate grasp of basic religious categories. Children who are older than 12 years are in the "personal religious stage" and they are able to think formally about God. Goldman insists that if children receive formal religious instruction before they are capable of dealing with certain religious terms (before 12 years), negative attitudes develop and poor concepts tend to form, and as a result children's religious thinking may regress (cf. Maas 1986:25).

However, Goldman's theory has been criticised on the basis of an empirical study done by Roux (1988a). Roux (1996:112) proved wrong Goldman's assumption that a child of 0-5 years cannot have any feelings or thoughts about religion. Roux (1996:112) insists that Goldman's view seems an "over-simplification of the child's religious development which never takes into account the religious potential of the child" in his or her religious development.

Gobble (1986:89) also pointed out that withholding religious instruction because of children's misunderstanding of it is to deprive them of their opportunity to acquaint themselves with the religion to the extent that they are able to. If young children are excluded from religious education because they do not understand, they may miss the crucial part of nurturing in religious development.

James Fowler (1981; cf. Roux 1996:113-116) has developed a stage theory of faith development and he is widely regarded as a specialist in that field. Fowler's perspectives are based on Piaget's model in stressing the structures of cognitive reasoning (Pazmino 1988:187). Fowler distinguished six stages in the development of faith and said that children of the same age are put into the same phase of religious development.

Fowler accepted the young child as an object of religious development, and he named the pre-school child's faith stage the "intuitive-projective stage". The child is strongly caught up in the concrete world of sensory experience and does not resort much to abstract concepts. Fowler describes the junior primary child as being in the "mythic literal" religious development stage. At this stage (NSRE 1991:21) thinking is now reversible. The concept of God is rooted in the personal qualities of the Sacred, namely God as friend, guide and so forth.

Fowler's work is criticised because of a too great emphasis on the cognitive aspect in



faith development. Parks (1991) and Roux (1996) criticise Fowler's definition of faith as too exclusively linked with "knowing". According to Roux, "Fowler did not devote sufficient attention to the genuinely spiritual aspects and experiences of human religious development". Pazmino (1988) criticised the fact that Fowler isolates faith from the content and the beliefs of Christian faith, and emphasises mental structure instead of the relationships of persons with God.

### **5.2.2 THEORIES BASED ON RELIGIOUS POTENTIAL AND RELIGIOUS EXPERIENCE**

Some theorists in the field of religious education, such as Rizzuto, Robinson, Montessori, Cavalletti, Berryman and Roux, have emphasised the development of the religious potential of the child. They insist that the child's religious development does not always run parallel to all other aspects of development, and must not be subordinated or placed on an equal level with the stages of psychological development (Roux 1996). Theorists in this field believe that "the child can possess an inner, even a spiritual potential which develops even earlier than certain psychological aspects" (Roux 1996:107). The religious potential theory needs to be studied to provide another aspect of understanding of the child's religious development.

Rizzuto's (1980:116-135) (cf. Fowler 1989:29-33; Roux 1996:116-117) research could be seen as a transition between the cognitive analyses and those approaches of inner feeling and experience. An assumption of her study is that God is not an object of the intellect but the representation of an inner feeling. Rizzuto (1980:117) believes that every child creates some representation of God from a variety of sources and this representation has a permanent influence on their life. According to Rizzuto (1980:129), the God-representation begins before the age of four or five; it has its origin earlier in the infant's life. Rizzuto (1980:125) states that the construction of the representation of God draws upon the child's experiences with the parents or significant adults.

Robinson (1983; cf. Roux 1996:117-118) lays a great deal of emphasis in his research on people's religious experience beyond the purely cognitive approach. Robinson (1983) assumes that the child has a natural capacity for insight, imagination, understanding and knowing. According to him (1983:17), "no mature religious life is possible without this experience". Robinson (1983) remarks that religious experience does occur in advance of the cognitive and rational skills developed in later life. According to him, the child can have religious experiences which only in later life can be named, explained and comprehended.

Montessori (1965; cf. Roux 1996:118-119) and Cavalletti (1983; cf. Roux 1996:119-120) devoted attention to the recognition of children's religious potential in their religious development. They placed more emphasis on children's spiritual needs in childhood development. They adopted an entirely different approach, compared to other structural developmentalists, including Piaget and Fowler.

To Montessori the most important aspect of the religious development of children is their relationships with their parents. Montessori (1965:13) says that the child is a God-given gift who must be treated with greater respect and parents must not hamper the child's development. Parents are only "God's helpers" in educating the child who



is given from God's own hands. According to Montessori (1965:15), "supernatural education is nothing else than co-operation with God's grace".

According to Cavalletti (1983:9), cognitive development does not parallel religious development and "God cannot be fully caught by the logic structures of any age or stage anyway". Cavalletti (1983:9) also emphasises that human beings are not developing fully unless their religious potential is stimulated and growing, so the child's religious potential should be developed to the fullest.

Berryman (1985a; cf. Roux 1996:121) is influenced by Montessori and Cavalletti in his approach to religious education. He emphasises the particular value and influence of religious language on young children. Berryman's focus is on the function of religious language - "parables, sacred stories and the action and symbols of liturgy" (Berryman 1989:58) - in the moral and spiritual development of children.

According to Berryman (1989:56), the adult assumption that children are always happy is not true. He points out that children face the same kind of existential and ultimate issues that adults do. In Berryman's view (1989:56-57, 1985a:49) religious language helps the child to "cope with these global feelings" and to "make meaning at the edge of knowing and experience" by disclosing the relationship between God and the child.

Roux's (1996:107-127) theory is that, apart from considering the religious development of the child, attention has to be devoted to the child's religious potential as well. To Roux the idea that religious concepts that are introduced too soon may lead to regressive thinking in religion is unacceptable. Roux emphasised that, although a young child cannot express religious experiences or feelings verbally or visually, the particular religious potential of the child should not be undervalued or underestimated. According to Roux, the child's own spiritual needs, questions and fears cannot be satisfied from the perspective of the adult's own religious experience, but only from the child's stage of religious development and experiences.

### **5.3 POSSIBLE METHODS OF RESEARCH AVAILABLE AND PROBLEMS IMPLICIT IN THE METHODS USED**

This empirical study (see 1.5.3) is linked with many problems related to the setting of the study as well as to the subjects, the methods and measures used. Studying religious development requires care and adroitness. The question is; how can the area of religiousness, which possesses qualities of intricate or unusual delicacy, be investigated in an authentic way? Is it possible to gain exact knowledge of what the children really think, feel and experience about religious matters? The following consists of discussions about the possible methods of research available and problems implicit in the methods used.

#### **5.3.1 COMBINATION OF QUANTITATIVE AND QUALITATIVE RESEARCH APPROACHES**

More than one approach can be used to study the different dimensions of religiousness. The research data should offer the possibility for both a quantitative and a qualitative analysis. Quantitative research is rooted in the positivistic approach to scientific inquiry and one of its main purposes is to detect causal relationships between variables. Statistical techniques are required for analysing quantitative data



in order to describe educational phenomena and make inferences from samples to populations. Another paradigm for conducting educational research developed by anthropologists and sociologists is qualitative research whose main methods are participant observation and ethnographic interview. Qualitative research methods are largely subjective in that they rely heavily upon the investigator's skills of observation and interpretation to provide valid information.

These two methodologies are used in combination in this study, because such a combination is superior to either one on its own by offering several benefits (Best & Kahn 1998:73-74). The quantitative data provide the basic research evidence, while the qualitative data are used to bring the picture to a complete or symmetrical state and provide more detailed examples (cf. Borg 1989:381). There is every reason to use them together to satisfy the intended results of evaluation research in the most efficacious manner possible (Borg 1989:382; Best & Kahn 1998:281). In other words, the emphasis is placed on both qualitative inquiry and quantitative research, because of their mutually supporting roles.

Religious concepts, experiences or attitudes are studied by various measuring instruments such as multiple-choice questionnaires, likert-type scales, open fill-in sentences, and semantic essays based on the theme. The projective picture is used with an open-ended text that is intended to assist child identification and elicit spontaneous responses to the combination of pictures and text. A pictorial method, using children's drawings as a method of evaluating religious thinking or experiences, is also adapted. This method is used with an assumption that emotional and non-intellectual factors are reflected in the drawings providing children with an opportunity for relatively free non-verbal self-expression.

### **5.3.2 THE LANGUAGE USED FOR THE MEASURING INSTRUMENTS**

One of the problems in framing the measuring instruments is that the language or vocabulary used for the measures has to be intelligible to young children. In order to draw a natural, and not deliberately forced, response from young children, the language should be encouraging and supportive. In other words, the problem is concerned with to what extent the language can assist and stimulate children to express their religious thinking, feelings or experiences.

### **5.3.3 RELIABILITY AND VALIDITY OF PROJECTIVE METHODS**

Another problem arises from the measuring instruments, especially pictures adapted in this research; to what extent do the children 'project' themselves into the picture situation? Projective methods are used in clinical settings for descriptive and diagnostic purposes in the study of personality and adjustment. The concept of projection refers to the process of unwittingly attributing one's own drives, needs, perceptions and attitudes by drawing upon one's private desires, traits, fears and experience (cf. Walsh 1989:432-435). In this study pictures or photos are used as test materials, in the expectation that those materials will serve as a sort of screen upon which the subject projects his characteristic ideas, attitudes, aspirations, fears, worries, aggressions and the like. These projection techniques allow connections with the subject to be more easily established because of children's natural interest in visual material. They also serve as a "warming up" section preceding the Scripture material. Projective pictures stimulate children to answer more easily and honestly by revealing their thoughts and feelings, because no clues are given to children as to



what the investigator is expecting them to say. It is also useful for those with literacy problems and for the less imaginative and less intelligent.

Administration and scoring is, however, often not completely carried out in relation to a fixed standard and therefore may prove to be subjective evaluation with the question "Do the pictures really test what is to be tested?" In other words, the interpretation of responses may cause problems for the investigator because of the danger of subjectivism (Tamminen 1991:28).

### **5.3.4 THE LIMITATION OF VERBAL EXPRESSION**

Another problem of empirical research is that it is based essentially on the verbal expressions of the subjects. Since children do not have an adequate vocabulary to use as they wish, they are not able to express sufficiently what they really feel and think. Words do not have the same meaning for children as they do for adults, and they often do not have the same meaning even amongst children of the same age (Tamminen 1991:23). Since each child is the product of an environment that is unique, words recall different experiences and have different shades of meaning for each of them (Borg 1989:463). In addition, children's answers are influenced by what they hear from authority figures without sufficient understanding of the words. Verbalism with children therefore produces the problem that their answers often do not give a true picture of opinions and feelings.

### **5.3.5 WRITTEN TESTS AND INTERVIEW AS RESEARCH TOOLS**

One limitation of the study relates to the collecting of the material. In conducting the survey a semi-clinical method, i.e., combination of the written tests and the interview, is used for older children. Some of the questions, especially those which require simple answers like multiple-choice questionnaires or likert-style questions, are asked using the written test. Most of the questions that offer the possibility for qualitative analysis, such as open-ended questions and projective-photograph instruments, are asked by way of personal interviews. For younger children aged 4-7 of limited ability for abstract conceptualisation and language abilities, however, only a clinical method is used, using personal interviews

#### **5.3.5.1 Advantages and Disadvantages of the Interview**

There are several reasons for using the empirical interview as one main method for this research. First, the personal interview can eliminate problems with literacy, especially for a young child who has difficulty to read and write. Second, many types of responses can be elicited in an interview, while it is difficult to explore answers in depth, given the nature of a written test. In addition to this, written responses may lead the child to answer with a conventional or commonly used response through the child's desire to impress adult authority, or simply to conceal true opinions in case they are unacceptable (cf. Goldman 1964:35). It is true that the interview is a better situation than the classroom setting "when such a delicate area as religion is in question" (Tamminen 1991:23). According to Best & Kahn (1998:320), in areas "where motivation as revealed in reasons for actions, feeling and attitudes are concerned", the interview can be most effective. In fact, the number of blank or "cannot say" or "I don't know" answers commonly found in the written test can vary in the interview.

The third reason why an interview method is mainly used is that a sympathetic and



close relationship can be suitably established. The personal interview enables the friendly adult to develop a good rapport with the child and conduct the discussion in more effective ways, maintaining the child's interest and motivation (Best & Kahn 1998:320-321). The fourth reason for using the clinical interview is that many of the measurements such as pictures for projective techniques can be most effectively used in the situation of the interview. Finally, the clinical interview is used, because it is a suitable method for the young child who becomes easily tired and exhausted. In an interview, frequent breaks can be more flexibly arranged at the first signs of fatigue than they can in a written test.

Although the interview has a number of advantages over other data collection methods, it has definite limitations as a research tool (Tizard & Hughes 1995:112). Since the interviewer has a great influence in the interview situation, answers vary a lot, depending on the interviewer. It is precisely the unique strengths of the interview, i.e., the flexibility, adaptability and human interaction, that also allow subjectivity and possible bias (Best & Kahn 1998:254, 320-322).

The tendency of interviewers to seek out answers that support their notions formed in advance is one of the factors that may contribute to distortion of information obtained from the child. The interviewer may not be able to establish a rapport with the child, and the child may be uncomfortable with the interview. The child may also have the predisposition to give inaccurate or incorrect responses, or a stock answer to please the interviewer or to be accepted by the interviewer.

## **5.4 THE RESEARCH PROCEDURE**

The following steps have been taken in planning and conducting the research taking the research problems into consideration.

### **5.4.1 PURPOSE**

The general purpose of the research is described as the first step. As mentioned before, the purpose of the research is to draw the whole picture of religious development of Korean children (see 1.5.2).

### **5.4.2 LITERATURE REVIEW**

This study stems from contemporary studies and theories in the area of research in question. Theories or models covering the different aspects of religiousness provide direction for this study, and instruments developed over the years in a number of studies are of great use in adaptive instruments (cf. Goldman 1964; Tamminen 1991; Vianello *et al.* 1992). Certain views and methods, however, differ from those of this study and changes are made in the measuring instruments used.

### **5.4.3 THE RESEARCH DESIGN AND DEVELOPMENT OF POSSIBLE MEASURES**

The interview guide is developed to obtain the information required to meet specific objectives of the study and to standardise the situation to some degree (cf. Miller & Cannel 1988:460-464). The opening statements, interview questions, and closing remarks are structured in order to collect reasonably comparable information from all children by exposing them to "nearly identical" experiences (Borg 1989:445). The interview situation is semi-structured, because it provides a desirable combination of objectivity and depth and often permits a more thorough understanding of the child's



thinking and feelings (cf. Borg 1988:452-453).

The semi-structured interview includes some highly structured questions in the interview guide, but they aim primarily toward a semi-structured level, while the structured interview includes questions in which the child answers only "yes", "no", or "don't know". According to Elkind (Tamminen 1991:160), the unstructured methods are a better measure of children's "spontaneous" thoughts, while the highly structured methods tend to measure "acquired" religiousness. A series of structured questions are organised first and then open-ended questions are provided in order to obtain more complete information. The questions are structured to be used exactly as they appear on the guide and this investigation is based on answers and reports given by children.

The typical and possible response categories are listed under the questions in order for the interviewer to check the category a child's answer fits into, and to write down only the unusual that does not fit into a category. In order to help young children with language difficulties answer in a more comfortable and easier way, some pictures are presented related to the expected answers. When the question "When do you feel God is close to you?", for example, the pictures which represent various situations are presented to aid children to express their thinking or feelings associated with the detailed situation.

The highly structured questions are given to some of the older children through written tests, but this is also done in the presence of the interviewer during the interview session. This is so that children may get help from the interviewer, if they have any trouble with the questions. In fact, allowing children to complete the questions in the presence of the interviewer makes the research smoother, because the interview with the semi-structured questions can follow right after this procedure without any break in dealing with questions of the same theme. For younger children, however, all the questions are asked by means of the personal interview.

Measuring instruments are developed regarding various religious dimensions. This procedure refers to the strategy of using several different kinds of data-collection instruments. Questions are often used in conjunction with projective devices in order to overcome the problem of reliability and validity of projective measures and to give the investigator the possibility of comparing the results and controlling for skew.

First, questions about children's age and sex, religious environment and background, including home, school, church and society, are provided. Second, questions about the affective side of religiousness, particularly the religious experiences of young children, are organised. In addition, questions about the various subjects through which the child's religious concepts (the concept of God, the concept of Jesus, the concept of sin, the concept of heaven, the concept of the Bible, the concept of prayer) can be identified, are provided. Questions about the concept of religious songs are also included, because this information is needed for the study in Chapter Six of how children's religious development can be enhanced with the aid of lyrics presented through proper didactic approaches.

The investigation of religious thinking and concepts as well as religious beliefs and attitudes forms the centre of this study. In fact, concepts and beliefs are



interconnected to a great extent, and beliefs are closely connected to the attitudes by being the basis of an attitude. An individual has several concepts about objects, and these concepts are connected with several beliefs, and the function of these beliefs concerning given objects is an attitude (cf. Tamminen 1991:71). Namely, the whole of an individual's various religious concepts are related to the unities of different beliefs, and this belief system forms the basis that directs his attitudes, intentions and actions (Tamminen 1991:71-72).

The concepts researched in this study are therefore totalities formed of many various concepts and also containing affective, belief-like qualities or characteristics (cf. Tamminen 1991:71). This means that questions are not limited to the child's religious thinking or concepts only, but extended to the different forms of religious beliefs and attitudes relating to the concepts, or the effects that the various kinds of religious thinking has on his life. Questions about the concept of God, for example, deal with (i) what knowledge the child has about God (intellectual dimension), (ii) what kind of feelings the child has toward God, or how the child ascertains the value of worth of God (affective component), (iii) what are the child's intended actions toward God (behavioural dimension). Then, synthesised different religious concepts containing religious beliefs and attitudes of children are used to draw the whole picture of their religious development with the findings of their religious experiences.

Since all the questions from the various religious objects are too many for such young children to respond to, even though they are presented in a series of several interviews, only one to three different items are asked to each child. The religious background of the child is, however, always asked. For example, if one child is asked about religious background and the concept of God, the other child is studied about his/her religious background and the concept of prayer, and those findings are synthesised in the final evaluative phase. The limit of each interview is 15 minutes, but around 10-15 minutes of extra time is added when children are involved in drawing the pictures. One or two periods of interviews are required for each child, but the periods and total time for completing the research vary from child to child.

#### **5.4.4 INTERVIEWER TRAINING AND PRE-TESTING**

Since "the objectivity, sensitivity, and insight" of the interviewer is decisive, the research procedure is one that requires a level of expertness not possessed in an ordinary manner by inexperienced researchers (Best & Kahn 1998:320). In order to obtain reliable information, therefore, researchers who can relate to the child in a positive fashion are carefully selected and trained. The researchers, i.e., interviewers, consist of the author, pastors, Sunday school or schoolteachers, students who major in religious education or young child education, and, in specific cases, children's own mothers are included as interviewers. Students of young child education in the educational faculty of Kwang-Shin University participated in the study as main researchers and personally interviewed the children as well as collected material from them.

Before conducting any interviews, the author instructed interviewers to learn about the interview guide so that they could control the interview in a conversational manner without hesitating or backtracking. They had to be familiar with wording, format, presenting the materials, recording procedures, etc. Then, pre-testing was done during January 2000 with a sample population (33 pre-schoolers and 29 junior



primary children in Gwangju in Korea) in order to find out the bias and flaws in the questions, inadequacies in materials, divergences in interviewer training, and other problems that had to be solved before the research started.

This pilot study also gave the interviewers an opportunity to evaluate their practice interview and to receive corrective feedback until their performance became standardised and reached the desired level of objectivity and reliability. Videotape recordings of practice interviews were very effective in providing models of the correct interview procedures and in giving corrective feedback.

In those cases where the author could not train the interviewers, because they live in different localities, the careful and detailed interview guides or one example interview recorded on videotape was sent to them. Specifically, the trainee was asked to study the interview guide, including the interview conditions, logistics, necessary controls and safeguard (see Appendix A).

#### 5.4.5 RESEARCH SUBJECTS AND RESEARCH IMPLEMENTATION

The procedure, questions and materials were revised after pre-testing and interviewer training, and then the cross-sectional study with the interview was administered to the children from March 2000 through November 2000. In conducting the study the aim was to locate subjects who would suitably represent Korean Christian children of ages 4-9. The localities were chosen so as to include one very large city (Seoul), two large cities (Busan, Gwangju), and several rural towns (Hwasoon, Gwangsan, Jangsung, Damyang, Younggwang, Mokpo). In all 458 (194 boys and 264 girls) pre-schoolers and 348 (161 boys and 187 girls) junior primary children were involved in this research project and they were randomly chosen from children who took part in Protestant congregational education in the church or religious education at school. Since the younger the children are, the shorter their concentration time is, more pre-schoolers (71%) responded to only one item than junior primary children (53%), while more junior primary children (47%) were involved in responding to two to eight items than pre-schoolers (29%). Therefore all 624 (278 boys and 346 girls) interview papers for pre-schoolers and 615 (296 boys and 319 girls) papers for junior primary children were collected. The following is the number of children who responded to each item of investigation.

	Pre-School children			Junior Primary Children		
	Boys	Girls	total	boys	girls	total
<b>Religious Experience</b>	35	44	79	40	36	76
<b>Concept of God</b>	42	60	102	40	49	89
<b>Concept of Jesus</b>	43	45	88	41	44	85
<b>Concept of Sin</b>	32	38	70	38	36	74
<b>Concept of Heaven</b>	30	52	82	40	43	83
<b>Concept of the Bible</b>	32	35	67	26	39	65
<b>Concept of Prayer</b>	34	39	73	32	35	67
<b>Concept of Hymns</b>	30	33	63	39	37	76
<b>Total Number</b>	<b>278</b>	<b>346</b>	<b>624</b>	<b>296</b>	<b>319</b>	<b>615</b>



In conducting the research, the following points were kept in mind.

#### **5.4.5.1 Effective Communication in Interviews**

In order to ensure effective communication between the interviewer and the child, the interview questions were framed in plain language that could be fully understood by the young child. Questions were posed containing only a single idea that was clear and meaningful to the child.

Before the formal interview began, the interviewer engaged the child in a few minutes of small talk to help him/her relax and to establish a common ground for communication or a common frame of reference. Care was taken to avoid creating an atmosphere of an interrogation and to help the child not to assume a guarded or hostile attitude. Complex questions were saved for the latter part of the interview, and the interview was stopped when problems of establishing rapport with the children were considerable. The interviewer also assured the child that the interview was not an exam of any kind, so there were no right or wrong answers. Since measures may affect one another, the children were first presented with neutral measures like the projective photographs and background data, and after that with the measures that were clearly related to religion (cf. Tamminen 1991:29).

The interviewer did not give children the alternatives first, even though the questions were multiple-choice questions. Some hints were only given when children became embarrassed or uncomfortable because they do not know how to answer. This is not only to elicit the children's spontaneous answer, but also to help them not to feel awkward about the situation of choosing one among the four alternatives.

With the intention of producing more information and elicit richer and spontaneous qualitative responses, the interviewer also made an effort to talk less than the child in presenting materials like open-ended questions or the projective photos. Attention was paid to allowing the children to concentrate on the materials and express their feelings or thoughts with their own words without any influence or intervention from the interviewer. Leading questions were also avoided. When a leading question or some hints were given in certain situations, care was taken not to support the interviewer's preconceived notions but to provoke a child's reaction.

#### **5.4.5.2 Collect and Record the Data**

Note taking was used to preserve the information collected in the interview. Space was provided for the interviewer to add any necessary information or to write down answers that did not fit one of the usual response categories. Tape recording or videotaping was also used in case the interviewer wanted to collect more precise information. Tape recordings had several advantages in recording interview information (cf. Best & Kahn 1998:321). It might reduce the tendency of interviewers to make an unconscious selection of information favouring their biases such as in their note taking. The tape-recorded information was played back more than once and could be studied more thoroughly, while information was limited to notes taken during the interview in the note taking. It also speeded up the interview process because there was no need to write, except some minimal notes or record gestures in certain interview situations. Particularly, video tape recordings permit both qualitative and quantitative analysis (Borg 1989:393). One disadvantage of using a tape recorder was that the interview situation was changed to some degree because of the presence



of the tape recorder. The children became reluctant to express their feelings freely or behaved frivolously with a certain excitement.

#### **5.4.5.3 Telephone Interview**

A telephone interview was sometimes used to interview parents of children with an aim of collecting the information on the child's religious background, especially home background. Telephone interviews obtained a high percentage of returns and produced information that was not distorted by the physical presence of the interviewer (cf. Miller & Cannel 1988:464).

#### **5.4.6 ANALYSIS AND INTERPRETATION OF RESULTS**

The basic division of the results is based on the previously mentioned dimensions of religiousness. The main parts are formed by:

- a) religious experiences, various religious concepts, and religious beliefs or attitudes related to those religious concepts;
- b) the relationship between religious background and the child's religious development

The research findings obtained from the different kinds of data-collection instruments, such as written tests, personal interviews and projective photos, are assorted and clarified according to the alternatives or the anticipated responses provided beforehand. "Other" is used as a category including answers that do not belong to the given alternatives and/or are irrelevant to the given question. These analyses are basically concerned with classifications or statistical tabulations of collected information, but they don't rely on positivistic methodology only. Both quantitative and qualitative data are collected and are subjected to both quantitative and qualitative analysis. The basic research evidence is described by the quantitative data and the overall picture is rounded out in a more holistic way by the qualitative data. A summary description and analysis of the situation that was studied, therefore, is neither highly objective nor subjective. Figures may not total 100% because of rounding. Margin of error is plus or minus 2.8%.

### **5.5 RELIGIOUS BACKGROUND OF KOREAN CHILDREN**

It is necessary to investigate children's religious backgrounds before the religious development of Korean children is tested. The reason is that children's religious attitudes or concepts are connected to many factors, such as the religiousness of their parents, peer group, social community, educational environment, and religious education, given at church or at home (cf. Tamminen 1991:75).

#### **5.5.1 RELIGIOUS BACKGROUND OF KOREAN SOCIETY**

Korean society is a multi-religious society. Many religions are noticeable today in Korea: Shamanism, Buddhism, Confucianism, Taoism, Chondokyo and Christianity (Ro 1995:165). Before Christianity was introduced to Korean people, a rich religious culture had already shaped the Korean world view for thousands of years (Hong 1995:172). In a way dominant religions like Buddhism and Confucianism had belonged naturally to the Korean context (Hong 1995:172).

Shamanism, one of the most primitive natural religions of the world, has been deeply embedded in traditional Korean culture and customs throughout its long history. (Shearer 1966:30; Kim 1999:27). Mostly peasants and women easily turned to



superstitious Shamanism because they had no other religion (Ro 1995:165). This original religion of Korea teaches that a "shaman can communicate with the spirit world in an attempt to better the fortunes of man" (Ro 1995:166). Later Shamanism grew among the people, taking over some of the characteristics of Buddhism and Confucianism.

Buddhism entered Korea from China in 372 A.D. and became a predominant force in every area during the Koryo dynasty (935-1392). Buddhism was both a religious force and a political power in the Koryo dynasty (cf. Ro 1995:167). It has a high level of intellectualism as well as fatalism in its religious world view (Hong 1995:172). Buddhism is evidently reviving as there has been a resurgence in recent years in Korea.

Confucianism was adopted as "the national religion" during the Yi dynasty (1393-1910). This philosophical and religious idea concerns human existence and the nature of reality. It especially meets the intellectual needs of the elite (the Yangban) (Ro 1995:166). Korea had a feudalistic society, with a background of Confucianism, when Christianity was brought into Korea in 1885.

Chondokyo (tendoism) or "The Sect of the Heavenly Way" was known as Tonghak or the "Eastern Religion" in opposition to Soehak or the "Western Religion" (Kang 1997:33-34). Choe, who created this syncretistic religion, believed that although all religions were embodied truth, Tonghak was the best way for Koreans (Ro 1995:166). However, the traditional religions couldn't keep a firm hold on people. As a result many of them became sceptical of their forefathers' religions.

Christianity was introduced into Korea in 1885, filling the spiritual vacuum created by the traditional religions of Buddhism and Confucianism (Ro 1995:160). The sufferings during the Japanese occupation in Korea (1910-1945) and during the Korean War (1950-1953) and the constant threat of Communism from North Korea became important factors that made Christianity flourish. The reason is that those ordeals had led the people to find their security in God rather than in man (Ro 1995:160). Christianity has been exercising its tremendous influence on Korean society and the Korean church is acknowledged as the most rapidly growing church in the world (Hong 1995:173).

The general atmosphere of the whole society, however, is still rather secular, atheistic, Buddhist, Confucianist or Shamanistic. Many (44.6%) Korean people do not practice any religion at all. Ideas like materialism, mammonism or nihilism based on atheism, exercise great influence in the country. Buddhist and Confucianist ideas still influence the way Korean people think in many spheres of their lives. Buddhism and Confucianism do not have such a strong influence any longer due to the fact that these religious groups are not very active. Many people do not actively practice Buddhism or Confucianism in the form of ritual exercises, even though they think of themselves as Buddhists or Confucianists (Buddhists 26.3%, Confucianists 3.5%) (cf. KOIS 2000:131). Some may visit a temple only on special occasions, like marriage, illness, or death in the family. In reality, the Buddhists have started to imitate Christian forms of worship, organising Sunday schools and singing hymns (Park 1997:206). In general, however, those ideas are still deeply embedded in Korean minds, with the several thousand years of history in Korean people's religious world



and spiritual life.

In addition to this, the deep and profound impact of Shamanism upon the Korean mind should also be noted. Son (1995:337) points out the strong effect of Shamanism on Korean people such as:

The Korean values of hierarchy, social practices, family life, and political life all reflect the influence of Shamanism. Even though it has been pushed aside throughout Korean history by Buddhism, Confucianism, and Christianity, Shamanism's resilience has been remarkable. Buddhism and Confucianism have been shamanised to a certain degree and Christianity has also been influenced.

It should not be overlooked, however, that the shamanistic background also contributed to shamanising Christianity (cf. Kim 1992:206-207, 227; Adams 1995a:18-19). In fact, Shamanism teaches that men are blessed or cursed by innumerable demons, and these demons are manipulated by Shamans (Adams 1995a:19; Kim 1999:28). Shamans teach little about the next world, so both the blessings and curses are completely worldly. These elements of shamanistic ideology easily "correspond to materialism and capitalism and cooperate with the basic human desire for prosperity" (Kim 1999:30). According to Son (1995:338), this shamanistic essence is effectively used by the Christian churches in order to attract the shamanically attuned Korean people. In other words, the promise of earthly blessings is emphasised more than spiritual blessings of accepting Jesus Christ as Saviour, and blessing in giving (Ac 20:35) is neglected. Very few of the Korean churches may be totally unaffected by shamanistic mysticism.

Korean society is a multi-religious society in which various religious ideas coexist and non-Christian ideas have a strong influence on society. Thus, there is a possibility for Christian people, including children, to be affected in forming their Christian religious concepts by the religious background and general atmosphere of Korean society. For example, national events or ceremonies, or mass media programmes for children, have a great influence on children, because the societal atmosphere is often connected to the educational situation of the school to a large extent.

### **5.5.2 RELIGIOUS BACKGROUND OF THE KOREAN CHURCH**

The unique characteristics of the Korean church, especially Christian education, is an important factor in providing a religious background for Korean Christian children. According to Harvie M. Conn (1997:26), the Korean church in its early years was "the history of conservative, evangelical Christianity". Oh (1995:213) also mentions that Korean churches are characterised by "conservative and Calvinistic theology".

With such a tradition, the Korean church has offered a conservative and evangelical education, and this education became one of the most important factors which contributed to the rapid growth of the Korean church. In the beginning churches provided Christian education to people for their personal evangelism and civilisation (Adams 1995a:17). Under the rule of the Japanese and the persecution by the communists, the church played an important role in strengthening the people's faith by fostering a new vision of patriotism, political independence and human rights through education (Kim 1992:174; Chou 1995:311; Kang 1997:29-32, 44). Later the



churches provided Christian education with the belief that "the distorted values promoted by secular, scientific, materialistic civilisation and industrialisation can only be corrected by Christian education" (Chou 1995:312). Particularly education for children during Sunday school and summer and winter holidays played a significant role in the evangelisation of children. This evangelisation of children is often connected to the evangelisation of their parents, who do not believe in Christianity.

At present, however, the growth of the Korean church and the number of children who attend Sunday school has stagnated or decreased. It seems that children are more fascinated by the secular and the newest scientific or materialistic ideas, and regard the teachings at the church as stereotyped and old-fashioned. The improvement of Christian education in its quality and methods is becoming an important task. In doing so, it is necessary to investigate how effectively the present Korean church provides the religious background of Christian education to children.

### **5.5.3 RELIGIOUS BACKGROUND OF THE KOREAN HOME**

The religion of parents is one of the most important factors in providing children with a religious environment and has a great influence on their religiousness. Religiously, all kinds of beliefs can be taught and perpetuated in the family. Traditionally Korean people have been strongly family-centred and attached great value to education at home. Since the family is the basic unit in Korean society, it is not unusual for all members of a family to hold the same religion. The adoption of Christianity in the early days in Korea was also done as a family unit (cf. Nelson 1995:191; Hong 1995:177). This role of the home as educational and religious matrix for the whole family is weakening. Families with members of different religions are on the increase. However, the influence of the religious background and atmosphere at home on young children is still powerful.

Therefore it is necessary to investigate the religious backgrounds of children who attend Sunday or religious schools, because not all the children belong to Christian families. The fact that children's parents (both or one of them) are Christians, or members of any other religion, or non-religious, may have an influence on their religious development. How much Christian parents devote themselves to religious practice may also play a very important role in realising their young children's religious potential.

### **5.5.4 RELIGIOUS BACKGROUND OF THE KOREAN SCHOOL**

In Korea primary education is compulsory. The textbooks published by the Korean Ministry of Education are used for children throughout the country. Soon after Christianity was introduced to Korea, the Christian religious schools established by missionaries were the best way to enlighten the illiterate people (Clark 1986:6; Chou 1995:312). Despite this fact that many primary and secondary schools were started by Christian educators (Han 1983:354-355; Kim 1992:78, 94), public primary schools (98.3% of all schools) are under the strict control of the Ministry of Education. No specific religious education is allowed except in a few private schools, which provide religious education (Protestant:0.4%, Catholic: 0.3%, Buddhist: 0.2%) for primary children (cf. KEDI 2003).

It is debatable whether religious ideas or ideas which are closely related to religions in primary schools are neutral. General school subjects, especially those on attitude or



moral education, for junior primary children show an inclination towards teaching traditional Korean value systems. The principle of equity is not maintained. In dealing with issues like “obeying parents” and “forgiving others”, the Confucian and Buddhist ideas are quoted from the books of “Seo-Hak”, “Myungshimbogam” and “Kyukmongyogyul”, while none of Jesus’ teachings are quoted from the Bible (cf. KME 2000c:41, 2000d:34).

The education in school, which is influenced by the educational and religious atmosphere of society, often emphasises traditional approaches. These issues are contradictory to Christianity and are taught as if they are the only truths or values that Korean children should have. Other ideas from different religious points of view about the same issues are ignored. The ideals and teachings of the Christian home are often undermined.

In books for Grades 1 and 2, for example, performing a worship service for family ancestors based on Confucianism is introduced as an important ethical virtue of venerating ancestors and cherishing their achievements (KME 2000a:68, 2000b:36, 42). Relating to this ancestor memorial service, the picture of the whole family bowing down in front of the ancestral tablets at the table full of food set for the ancestors is illustrated in the Grade 1 book (KME 2000a:68). The picture of the whole family visiting their ancestral graves and performing sacrificial rites with some food for a sacrificial offering is also illustrated in the Grade 2 book on “Education for life” (KME 2000b:42).

These traditional religious services for deceased ancestors have in fact been a national custom on Korean national holidays and on the deceased parents’ anniversaries. Confucianists often insist that ancestral worship is different from idolatry, which Christianity strongly opposes (Adams 1995b:102). The textbooks also explain this ceremony as the extension of filial duty to one’s parents, which should be done with sincerity and devotion (Hong 1995:179). It is undeniable, however, that ancestor worship is a religious rite which is connected not only to Confucianism but also Shamanism or superstition (Kim 1992:200). Teaching this traditional ritual style of the ceremonies at school as the way of respecting ancestors may therefore confuse Christian children due to the differences between church or home and what they learn from school or society.

On the other hand, pre-school education is not under the system of compulsory education yet. 48% of pre-schools in Korea are private (cf. KEDI 2003). Pre-schoolers have more opportunities to receive Christian religious education at school than junior primary children, because pre-schools are under less control of the Ministry of Education. There are some pre-schools which are administered and sponsored by churches. (Approximately 3.6% of all pre-schools are Protestant schools, 2.3% are Catholic schools and 1.4% are Buddhist schools) (cf. KEDI 2003). Children who are not brought up in Christian families also attend these schools. One of the reasons for this may be that the fee of the church-sponsored schools is more affordable than other pre-schools. Another reason may be that even non-Christian parents expect their children to receive a better education in values in Christian schools. Even if schools are not registered as Christian pre-schools, Christian education can be done with flexibilities of the sponsor or teachers of the school who want to educate children with Christian values.



Against this background, it becomes clear that it is necessary to investigate how the educational background or general atmosphere of school influences children in keeping or enriching their Christian faith.

The questions presented to children for the purpose of exploring Korean children's religious background and the analysis of their answers follow below.

### 5.5.5 RELIGIOUS BACKGROUND OF KOREAN CHILDREN

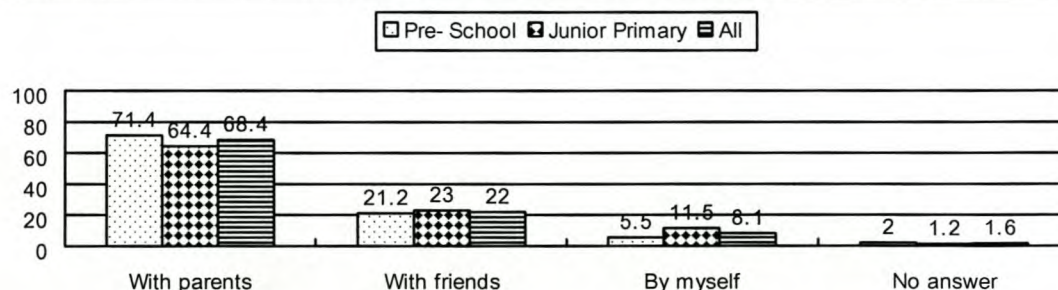
#### 5.5.5.1 Religious Background of the Korean Church

##### Question 1: With whom did you first go to church?

- My mother or father took me to church.
- My friend or another person took me to church.
- I went to the church by myself.

*Table 1 How did You Go to Church?*

Pre-School	N(458) (%)	327(71.4)	97(21.2)	25(5.5)	9(2.0)
Jr. Primary	N(348) (%)	224(64.4)	80(23.0)	40(11.5)	4(1.2)
All	N(806) (%)	551(68.4)	177(22.0)	65(8.1)	13(1.6)
<i>How did you go to church?</i>		<i>With parents</i>	<i>With friends</i>	<i>By myself</i>	<i>No answer</i>



*Figure 1 How did You Go to Church?*

Figure 1 shows that children's church attendance was largely depends on their parents' church attendance. 68.4% of children started to go to church with their *parents*, and 22% of them were with their *friends*. Only 8.1% of children went to church *by themselves*, and the percentage of children who started to go to church by themselves was higher in the older grade than in the younger grade.

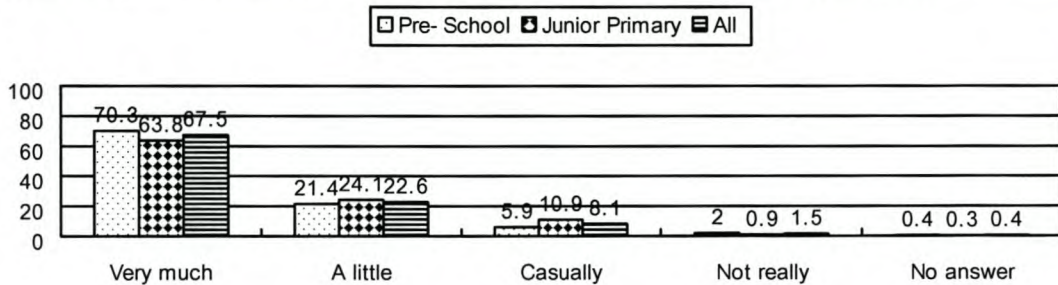
##### Question 2: Do you like to go to church?

- I like to go to church very much.
- I like to go to church a little bit.
- I go to church only out of habit.
- Going to church is not pleasant



*Table 2 Do You Like to Go to Church?*

Pre-School	N(458) (%)	322(70.3)	98(21.4)	27(5.9)	9(2.0)	2(0.4)
Jr. Primary	N(348) (%)	222(63.8)	84(24.1)	38(10.9)	3(0.9)	1(0.3)
All	N(806) (%)	544(67.5)	182(22.6)	65(8.1)	12(1.5)	3(0.4)
<i>Do you like to go to church?</i>		<i>Very much</i>	<i>A little</i>	<i>Casually</i>	<i>Not really</i>	<i>No answer</i>



*Figure 2 Do You Like to Go to Church?*

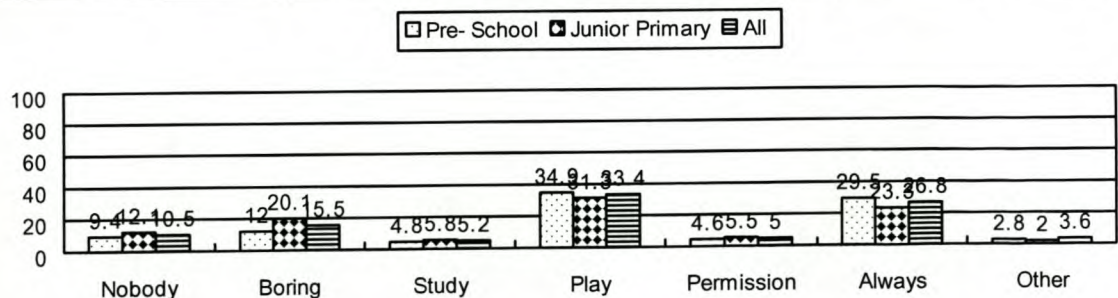
Young children are very positive about attending the church on Sunday. 89.1% (*very much*: 67.5%, *a little*: 22.6%) of children liked to go to church, and negative attitudes about church attendance were hardly evident (1.5%).

### Question 3: Why don't you want to go to church at times?

- There is nobody to go to church with me.
- Going to church seems to be just boring
- Because of school work
- I want to sleep, play, or watch T.V.
- My parents don't allow me to go to church.
- I always want to go to church

*Table 3 Why don't You Want to Go to Church?*

Pre	N(458) (%)	43(9.4)	55(12.0)	22(4.8)	160(34.9)	21(4.6)	135(29.5)	22(2.8)
Jr.	N(348) (%)	42(12.1)	70(20.1)	20(5.8)	109(31.3)	19(5.5)	81(23.3)	7(2.0)
All	N(806) (%)	85(10.5)	125(15.5)	42(5.2)	269(33.4)	40(5.0)	216(26.8)	29(3.6)
<i>Reasons</i>		<i>Nobody</i>	<i>Boring</i>	<i>Study</i>	<i>Play</i>	<i>Permission</i>	<i>Always</i>	<i>Other</i>



*Figure 3 Why don't You Want to Go to Church?*



Children's wish for *playing or watching TV* (33.4%) was the most crucial reason that dissuaded them from going to church, *being bored* by the church programme (15.5%) was the second, and *no companion* (10.5%) was the third important reason. Some children pointed out teachers' unkindness or displaying temper to them as a reason. One child (5, girl), whose parents are Buddhist, said that she didn't want to go to church, because she liked to believe in Buddha more than God. On the other hand, 26.8% of children answered that they always felt like going to church.

#### Question 4: What activity of the Sunday school do you like best?

- Listening to the sermon or attending the Bible study class.
- Praising time
- Praying
- Games

Table 4 Favourite Activity at Church

Pr e.	N(458) (%)	69(15.1)	271(59.2)	75(16.4)	26(5.7)	5(1.1)	12(2.6)
Jr.	N(348) (%)	70(20.1)	225(64.7)	33(9.5)	12(3.5)	6(1.7)	2(0.7)
All	N(806) (%)	139(17.2)	496(61.5)	108(13.4)	38(4.7)	11(1.4)	14(1.7)
Favourite activity		<i>Sermon</i>	<i>Praise</i>	<i>Prayer</i>	<i>Games</i>	<i>Etc.</i>	<i>No answer</i>

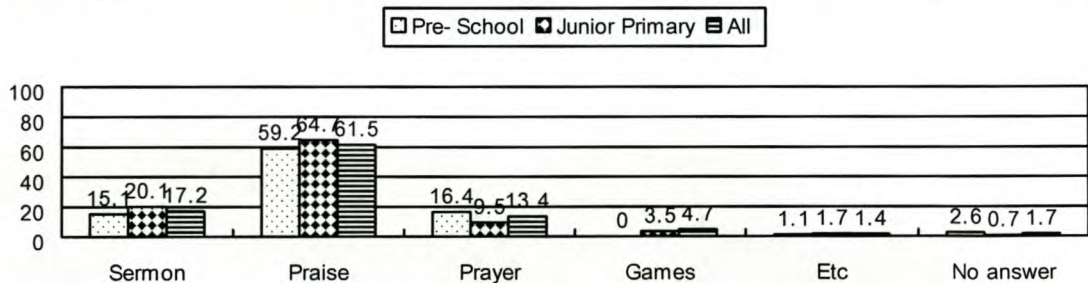


Figure 4 Favourite Activity at Church

The number of children (61.5%) who considered *the praising time* as their favourite church activity was more than three times that of children who regarded *listening to the sermon* as the best activity.

#### 5.5.5.2 Religious Background of the Korean Home

##### Question 1: Do your parents go to church?

- Only my mother is a Christian.
- Only my father is a Christian.
- Both my parents are Christians
- Either my mother or father is a Buddhist
- My parents are neither Christians nor Buddhists or have another religion



Table 5 Do Your Parents Go to Church?

Pre-School	N(458) (%)	111(24.2)	4(0.9)	226(49.3)	24(5.2)	93(20.3)
Jr. Primary	N(348) (%)	69(19.7)	4(1.2)	191(54.9)	14(4.0)	70(20.1)
All	N(806) (%)	180(22.3)	8(1.0)	417(51.7)	38(4.7)	163(20.2)
Religion of parents		Mother	Father	Parents	Buddhist	No religion

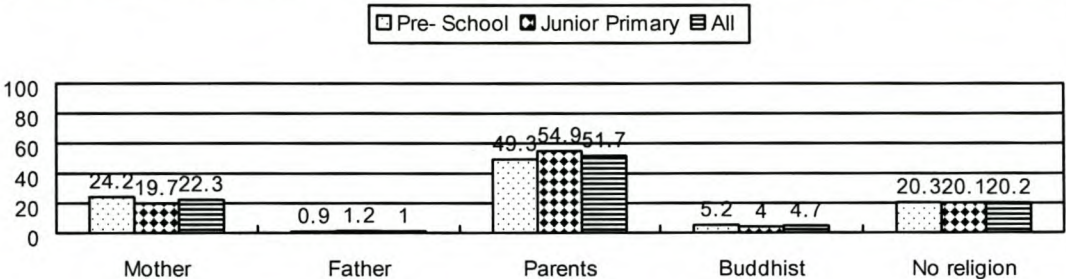


Figure 5 Do Your Parents Go to Church?

According to Figure 5, all 75% (parents: 51.7%, only mother: 22.3%, only father: 1%) of children have Christian parents. 4.7% of parents are *Buddhists*, 20.2% of them are *atheists*.

Question 2: Do your parents help you to learn about God?

- a) Very much
- b) A little
- c) Never

Table 6 Parents' Help in Learning about God

Pre-School	N(458) (%)	137(29.9)	136(29.7)	177(38.6)	8(1.7)
Jr. Primary	N(348) (%)	129(37.1)	116(33.3)	100(28.7)	3(0.9)
All	N(806) (%)	266(33.0)	252(31.3)	277(34.4)	11(1.4)
Parents' help		Very much	A little	Never	No answer

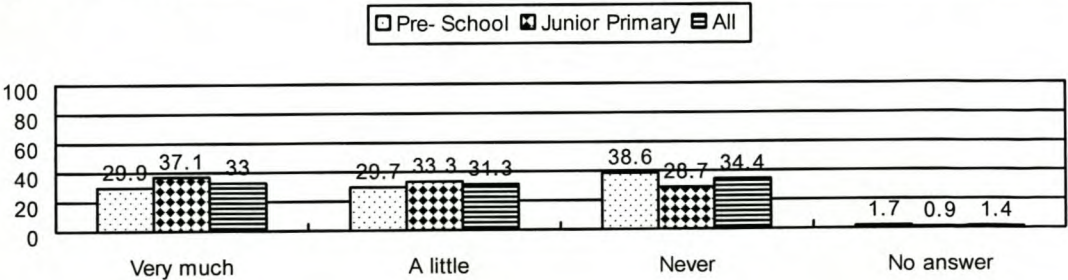


Figure 6 Parents' Help in Learning about God



Figure 6 shows that 64.3% of children (*very much*: 33%, *a little*: 31.3%) were helped in learning about God by their parent, while 34.4% of them *never* got helped. No great changes emerged between the grades.

### 5.5.5.3 Religious Background of the Korean School

#### Question 1: Does your school have any Bible education time?

- a) Yes
- b) No

Table 7 Religious Education of School

Pre-School	N(458) (%)	172(37.6)	240(52.4)	7(1.5)	39(8.5)
Jr. Primary	N(348) (%)	34(9.8)	312(89.7)	2(0.6)	0(0)
All	N(806) (%)	206(25.6)	552(68.5)	9(1.1)	39(4.8)
Religious education of school		Yes	No	Other	No answer

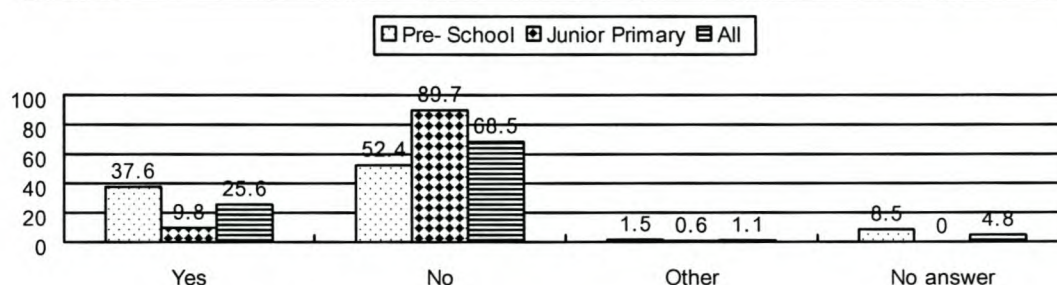


Figure 7 Religious Education of School

According to Figure 7, 68.5% of children did not receive any Christian education from school, and the percentage was higher in the junior primary schools (89.7%) than pre-schools (52.4%). 9.8% of junior primary children who answered that they had Bible education at school most probably received it informally, not from a Bible class (see 5.5.4).

#### Question 2: Does your schoolteacher help you to learn about God?

- a) A lot
- b) A little
- c) Never

Table 8 Schoolteacher's Help

Pre-School	N(458) (%)	115(25.1)	99(21.6)	200(43.7)	44(9.6)
Jr. Primary	N(348) (%)	28(8)	61(17.5)	258(74.1)	1(0.3)
All	N(806) (%)	143(17.7)	160(19.9)	458(56.8)	45(5.6)
Schoolteacher's help		A lot	A little	Never	No answer



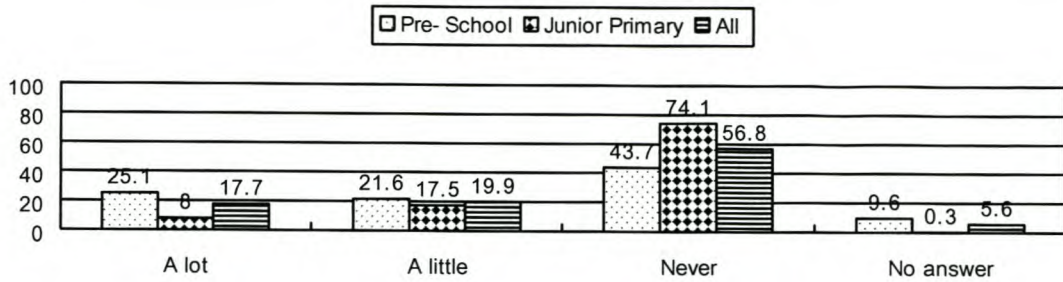


Figure 8 Schoolteacher's Help

More than half the children (56.8%) were never helped in learning about God from school, and the percentage of no help from teachers at school was much higher in the junior primary schools (74.1%) than pre-schools (43.7%).

#### 5.5.5.4 Religious Background of Korean Society

##### Question 1: What is your favourite TV programme?

TV programmes chosen by children as their favourites are classified into the following groups according to their characteristics.

- Animation
- Children's programme (drama, puppet show)
- Family or adult programme
- Music bank, show programme
- Educational programme
- Christian programme

Table 9 Favourite TV Programme

Pre	N(458) (%)	385(84.1)	41(9)	1(0.2)	4(0.9)	2(0.4)	4(0.9)	21(4.6)
Jr.	N(348) (%)	274(78.7)	25(7.2)	24(6.9)	8(2.3)	4(1.1)	0(0)	13(3.7)
All	N(806) (%)	659(81.8)	66(8.2)	25(3.1)	12(1.5)	6(0.7)	4(0.5)	34(4.2)
Favourite programme		Animation	Children	Adult	Music	Educational	Xn	No answer

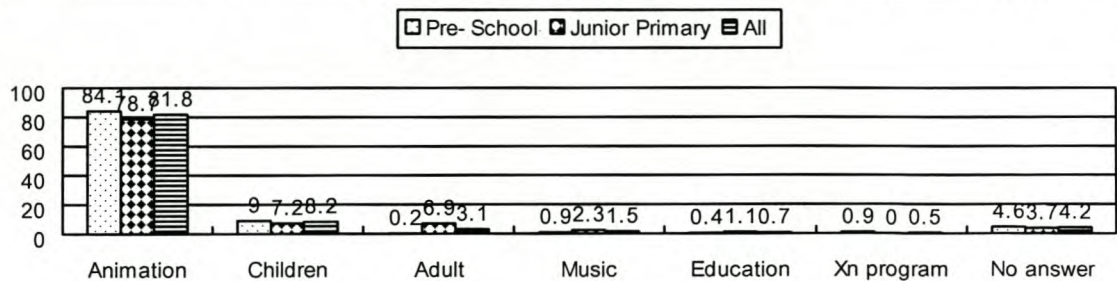


Figure 9 Favourite TV Programme

Most the children (81.8%) chose *cartoons* as their favourite TV programmes, and "pocket monster" was their first choice. *Children's programmes* such as "TV School 1,2,3", "puppet show" or other children's drama were chosen by 8.2% of children.



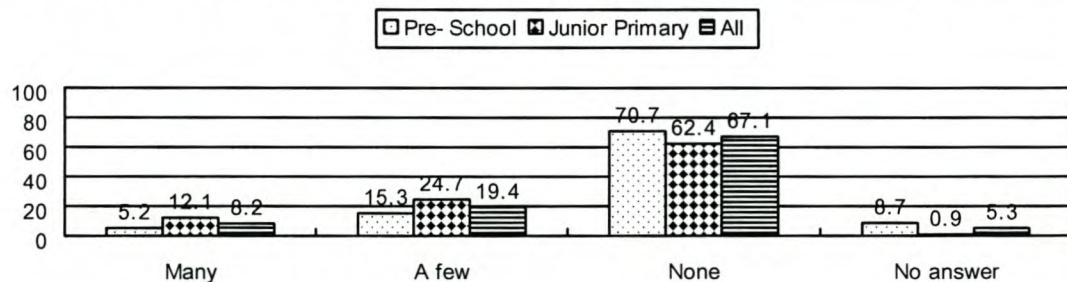
*Adult programmes* became favoured as they grew older, but Christian programmes were hardly valued at all by children (0.5%).

**Question 2: Are there any TV programmes that help you to know about God?**

- a) Many
- b) A few
- c) None

*Table 10 Religious TV Programme*

Pre-School	N(458) (%)	24(5.2)	70(15.3)	324(70.7)	40(8.7)
Jr. Primary	N(348) (%)	42(12.1)	86(24.7)	217(62.4)	3(0.9)
All	N(806) (%)	66(8.2)	156(19.4)	541(67.1)	43(5.3)
<i>Religious TV programme</i>		<i>Many</i>	<i>A few</i>	<i>None</i>	<i>No answer</i>



*Figure 10 Religious TV Programme*

A large percentage of children (67.1%) answered that they did not receive any help from TV programmes in learning about God. Children who recognised help from TV mostly mentioned Christian videos.

**Question 3: Who helps you the most to learn about God?**

- a) My mother or father
- b) Sunday school teacher or pastor
- c) Schoolteacher

*Table 11 Who is the Best Helper?*

Pre-School	N(458) (%)	148(32.3)	244(53.3)	42(9.2)	24(5.3)
Jr. Primary	N(348) (%)	129(37.1)	201(57.8)	5(1.4)	13(3.7)
All	N(806) (%)	277(34.4)	445(55.2)	47(5.8)	37(4.6)
<i>Who is the best helper?</i>		<i>Parents</i>	<i>Pastors</i>	<i>Teachers</i>	<i>No answer</i>



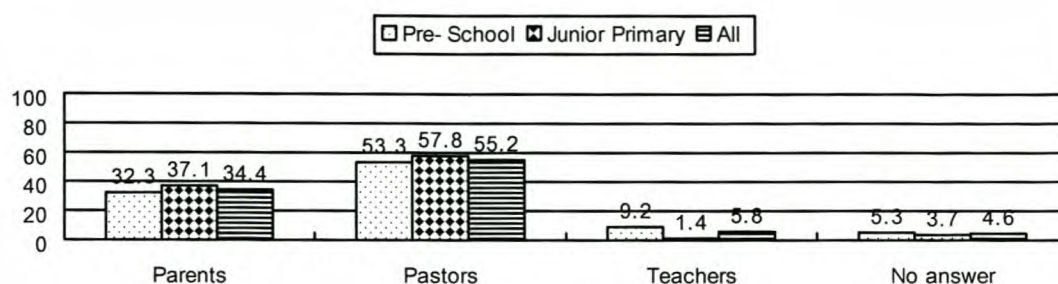


Figure 11 Who is the Best Helper?

More children noted *pastors* or *Sunday schools teachers* (55.2%) at church than their *parents* (34.4%) as the people who helped them to learn about God. This result indicates that Christian education in Korea is dependent on church-based education more than on the home. On the other hand, 9.2% of pre-schoolers mentioned their *church-sponsored schoolteachers* as important religious instructors. It is evident that schoolteachers play an important role in giving religious instruction to pre-schoolers, especially to those who don't have a Christian religious background at home. However, junior primary teachers were hardly mentioned as religious instructors.

#### 5.5.6 SUMMARY OF RELIGIOUS BACKGROUND OF KOREAN CHILDREN

1) A large number of children (75%; *both parents*: 51.7%, *only mother*: 22.3%, *only father*: 1%) have Christian parents, and they generally started to go to church with their *parents* (68.4%). Most of them (89.1%) manifested their positive concept and attitude towards church by responding that they enjoyed going to church. Most children whose parents are non-religious or have other religions went to church with their *friends* or *by themselves*. These results reveal that the parents' religion and attitudes towards religion are important factors in young children's religious lives, e.g., church going and attending Sunday school willingly. The fact that 64.3% of children (*very much*: 33%, *a little*: 31.3%) were being helped in learning about God from their parents also shows that parents' faith matters to their children's faith development.

2) The desire for *playing or watching TV* (33.4%) was the most important reason for children's being absent from church. *Boredom* as a result of monotonous church programmes (15.5%) was the second most important reason. Among Sunday school activities, *praising God* (61.5%) was favoured much more than *listening to sermons* (17.2%), or *praying to God* (13.3%). This result suggests that educators need to give lyrics much greater weight in children's religious education, especially during Sunday school, bearing its significant role of education in mind. Korean children proved to be more influenced by *pastors* or *Sunday school teachers* (55.2%) than by their own *parents* (34.4%) as far as Christian education is concerned. This indicates that the Korean church plays a very positive and crucial role in children's religious life.

3) The environment for religion in Korean public schools, especially of the primary schools, is not promising. Since no specific religious education is allowed in public primary schools except in a few private schools, 74.1% of junior primary children *never* got help from schoolteachers in learning about God. However, it was unexpectedly positive that 25.5% of children admitted schoolteachers' help in their



spiritual life. This may be explained by the fact that some Christian teachers do give religious instruction with their own preference or plans, although they don't have any formal Bible education classes. Also, some children might attend private schools which offer Christian religious education.

4) Since TV programmes may reflect the atmosphere or tendency of society in various aspects, TV programmes for children were viewed as one of the ways of investigating the religious background of Korean society. *Cartoons* (non-Christian) were favoured by most of children (81.8%), but *Christian programmes* (0.5%) were not highly valued by children. Korean TV stations seldom broadcast Christian programmes, and so children rarely have the opportunity to watch such programmes. It is true that children are exposed to secularism, pluralism or atheism through TV programmes, including cartoons that exert considerable influence on them. The older the children are, the more they tend to be influenced by the non-Christian atmosphere of society, because they become exposed more to adults' programmes as they grow older. Despite such an undesirable situation, 27.6% of children answered that they were helped in learning about God from TV, mostly through Christian videotapes.

Specific mention of relationships between religious background and the formation of children's religious concepts will be addressed in the following investigation of various religious concepts.

## 5.6 RELIGIOUS EXPERIENCES

The fundamental value of religious experiences to all religiousness has been emphasised by many scholars, especially theorists writing about religious potential. Religious experience is defined by Tamminen (1991:34) as "an experience to which a sense of dependency on or connection to God/divine and the transcendent is connected". Tamminen (1991:31-32), referring to Clark (1973) and Klingberg (1959) who studied the religious experiences of children, states that:

It is not possible to speak about religiousness without religious experiences of some kind. These experiences are central to religiousness, but at the same time, it is difficult to approach them. There has been little research done in this field, especially with respect to the religious experiences of children. Some have doubted whether children have any real religious experiences at all. The most characteristic feature of religion is an inner experience, namely "the Transcendal" or "the Holy". The most important sign of religious life is an experience, a feeling of contact with the divine.

Tamminen (1991:33) continues that when one wishes to consider the entire religious development of children, it is of fundamental importance to ask: "Do children have religious experiences, and if they do, what are they alike?" Bovet (Tamminen 1991:39) stated that all religious experiences typical of adolescence can also be found among children. According to Bovet, the child's religious experiences are often very deep. Klingberg (Tamminen 1991:39) also considered that religious experiences are already common in the period of childhood. Religious potential theorists emphasise that children, even young children, can have an inner and spiritual experiences and a natural capacity for experience and a natural capacity for understanding the religious matter (cf. Rizzuto 1980; Cavalletti 1983; Roux 1996). According to them, young



children can have spiritual feeling and they also have spiritual needs which should be fulfilled (Montessori 1965; Berryman 1985b).

It is necessary to explore what kinds of religious experiences Korean children have. They may have a natural capacity for having religious experiences. Their religious experiences may be enhanced or hindered by religious education or the religious environment. For this investigation, the following three main questions (cf. Tamminen 1991:31-33) were addressed to 79 (35 boys and 44 girls) pre-schoolers and 76 (40 boys and 36 girls) junior primary children.

- 1) Do children have experiences of God's existence and guidance?
- 2) To what extent of contexts (external or internal) and situations are their experiences of God connected?
- 3) How do the religious experiences relate to the background of the children?

Questions and responses to the questions about the belief and trust in God's care to the experiential dimension are as follows.

### 5.6.1 TO WHAT EXTENT DO CHILDREN HAVE RELIGIOUS EXPERIENCES?

Experiences of the living God, i.e., God's presence and guidance can be considered the most specific religious experiences of all, at least within the context of Christianity (Tamminen 1991:39, 40).

#### 5.6.1.1 Belief in God's existence

##### Question 1: Do you think and believe that God is real and alive?

- a) God is alive and He takes cares of me.
- b) God is alive, but He has nothing to do with me
- c) There is no God
- d) I don't know

Table 1 Belief in God's Existence

Pre-School	N(79) (%)	61 (77.2)	2 (2.5)	4 (5.1)	12(15.2)
Jr. Primary	N(76) (%)	69 (90.8)	3 (3.9)	0 (0)	4(5.3)
All	N(155) (%)	130 (83.9)	5(3.2)	4 (2.6)	16(10.3)
<i>Belief in God's existence</i>		<i>Does exist</i>	<i>No effect</i>	<i>Not exist</i>	<i>Don't know</i>

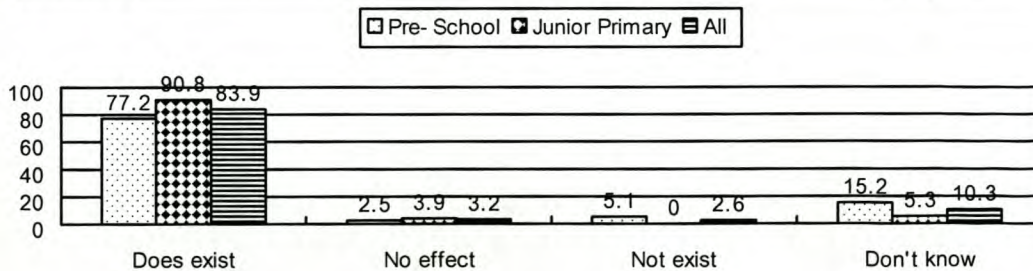


Figure 1 Belief in God's Existence



Table 1 shows that 83.9% of all the children said that they believed in *the existence of God*, and junior primary children were somewhat more positive about this belief than were pre-schoolers. While no junior primary children said that *God does not exist*, a few of pre-schoolers denied the existence of God, or were not sure of God's existence. Only a few of both grades chose the second alternative response: "Does exist but has nothing to do with me". A belief in God's existence tended to increase as one moved from pre-schooler to junior primary child, while the number of children who denied or doubted the existence of God decreased.

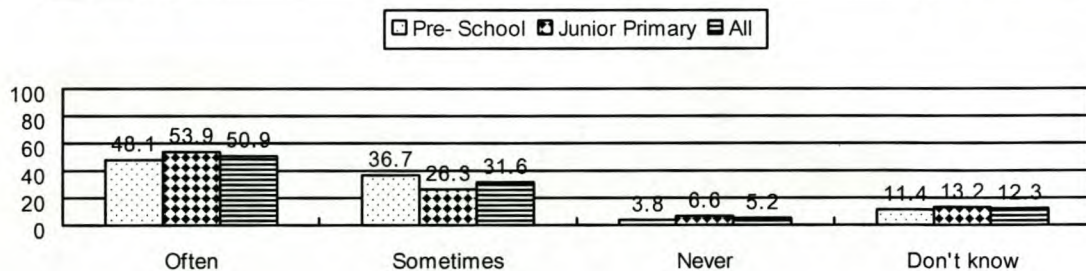
### 5.6.1.2 Experiencing God's care and nearness

**Question 1: Do you feel at times that God is close to you and He is taking care of you?**

- a) Very often
- b) Sometimes
- c) Never

*Table 2 God's Care and Nearness*

Pre-School	N(79) (%)	38 (48.1)	29 (36.7)	3 (3.8)	9 (11.4)
Jr. Primary	N(76) (%)	41 (53.9)	20 (26.3)	5 (6.6)	10 (13.2)
All	N(155) (%)	79 (50.9)	49 (31.6)	8 (5.2)	19 (12.3)
<i>Experience of God's nearness</i>		<i>Often</i>	<i>Sometimes</i>	<i>Never</i>	<i>Don't know</i>



*Figure 2 God's Care and Nearness*

A large percentage of children (82.5%) from both grades said that they felt the care and nearness of God either "very often" or "sometimes". 17.5% of all the respondents reported that they had never felt that God was close to them or they had no idea of having experiences of God's nearness.

### 5.6.2 VARYING SITUATIONS IN WHICH CHILDREN EXPERIENCE GOD'S GUIDANCE (cf. Tamminen 1991:50-58)

The situations to which children connect religious experiences were identified with the help of a list of potential situations. The pictures of the concrete situations were provided, because inadequate verbal ability might limit the young respondents' answer and reduce nuances (see Appendix B). The pictures were, however, presented when children seemed to find it difficult to tell about specific experiences, so most of pre-schoolers and some of junior primary children were aided with such pictures. The



list of potential situations was also presented to children after their free answers were heard first. Since the list of situations or various states of mind was long, the individual items were put into four groups. (Due to the fact that children could choose as many as they like, the sum of total percentage became more than 100%)

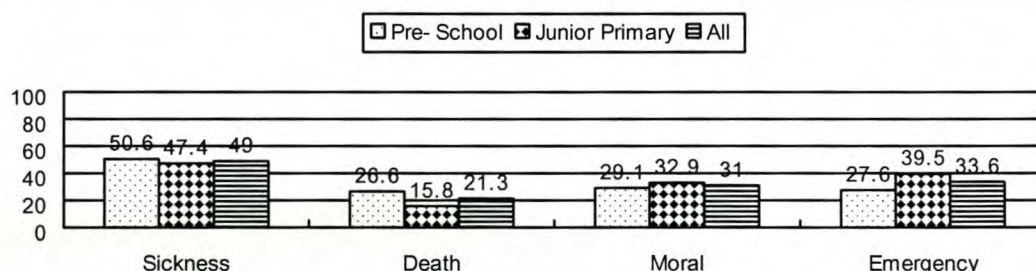
**Question 1: When and where do you feel that God is close to you or when does He guide your life? (You can choose as many as you like.)**

**Question 1(A): In difficult and troublesome situations**

- When somebody else is or I am sick.
- When I encounter somebody's death.
- When I do something wrong and feel guilty
- When I am in trouble and need someone's help.

*Table 3 Troublesome Situations*

Pre-School	N(79) (%)	40 (50.6)	21 (26.6)	23 (29.1)	22 (27.6)
Jr. Primary	N(76) (%)	36 (47.4)	12 (15.8)	25 (32.9)	30 (39.5)
All	N(155) (%)	76 (49)	33 (21.3)	48 (31)	52 (33.6)
<i>Troublesome situations</i>		<i>Sickness</i>	<i>Death</i>	<i>Moral</i>	<i>Emergency</i>



*Figure 3 Troublesome Situations*

About half the children identified the situation of *sickness* as the most common situation in which they experienced God's nearness. Children affirmed feelings of God's presence in the situation of the *death* of someone close less frequently than they did in situations where they were either in *moral* or *emergency* situations.

**Question 1(B): Various moods**

- When I am happy or thankful.
- When I am sad and feel lonely.
- When I am angry or disappointed.
- When I experience fear in the darkness at night.

*Table 4 Various Mood*

Pre-School	N(79) (%)	26 (32.9)	20 (25.3)	9 (11.4)	45 (57)
Jr. Primary	N(76) (%)	30 (39.5)	27 (35.5)	7 (9.2)	30 (39.5)
All	N(155) (%)	56 (36.1)	47 (30.3)	16 (10.3)	75 (48.4)
<i>Various mood</i>		<i>Happiness</i>	<i>Sadness</i>	<i>Anger</i>	<i>Fear</i>



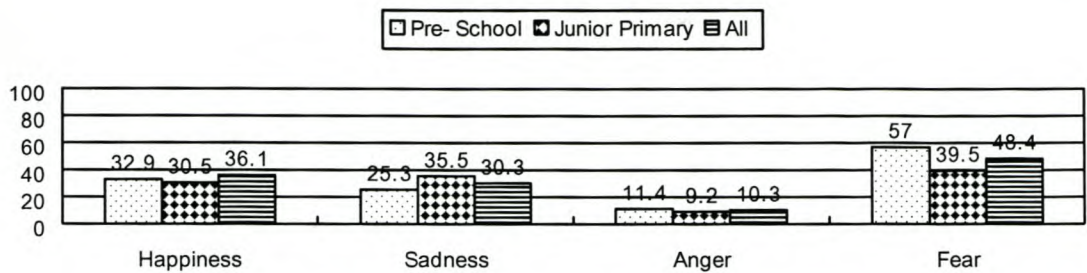


Figure 4 Various Moods

Experiencing God’s presence was more commonly connected with *fear* situations than situations of either *happiness* or *sadness*. Situations of anger were reported by a few children as being situations in which they had experienced God’s presence.

**Question 1(C): Devotional situation and other situations**

- a) When I learn about, or worship, God at home or at church
- b) When I am in nature and see beautiful scenery
- c) When I study

Table 5 Various Situations

Pre-School	N (79) (%)	20(25.3)	13(16.5)	55(69.9)
Jr. Primary	N(76) (%)	12(15.8)	12(15.8)	47(61.8)
All	N(155) (%)	32(20.7)	25(16.1)	102(65.8)
Various situations		Study	In nature	Worship

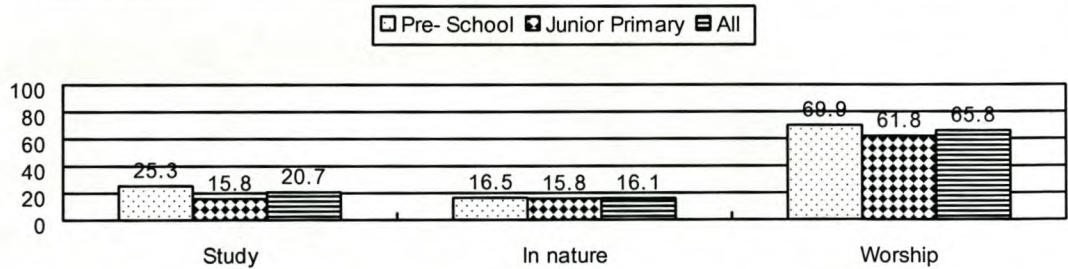


Figure 5 Various Situations

*Worship* situations were the most commonly reported situations at both levels and a few experiences of God’s nearness connected with *nature* and the outdoors were reported.

**Question 1(D): The order of the frequency in various situations**

The order of the observed frequency of the replies to the question of varying situations in which children experience God's guidance in both grade levels is as follows;



Question 1(D)(A): Pre-School

Table 6 Various Situations (Pre-School)

Pre-School (N=79)(%)	55(69.6)	45(57)	40(50.6)	26(32.9)	23(29.1)	22(27.9)
	Worship	Fear	Sickness	Happiness	Moral	Emergency
	21(26.6)	20(25.3)	20(25.3)	13(16.5)	9(11.4)	
	Death	Sadness	Study	Nature	Anger	

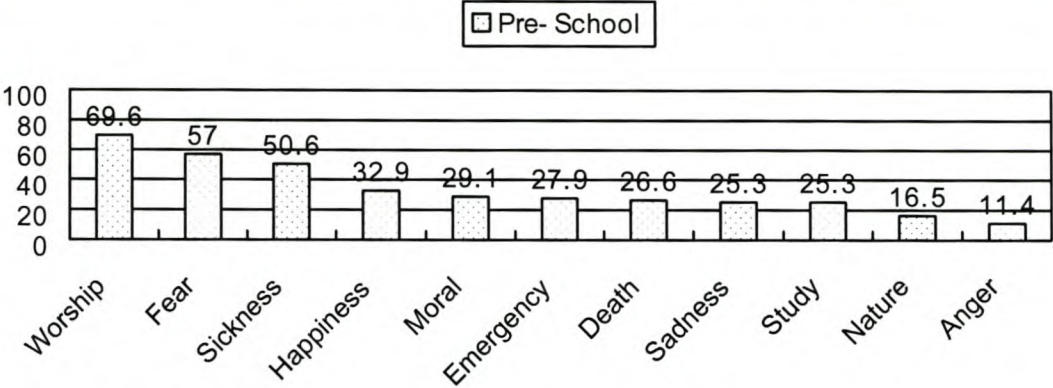


Figure 6 Various Situations (Pre-School)

Question 1(D)(B): Junior-Primary

Table 7 Various Situations (Junior Primary)

Jr. Primary (N=76)(%)	47(61.8)	36(47.4)	30(39.5)	30(39.5)	30(39.5)	27(35.5)
	Worship	Sicknes s	Fear	Emergenc y	Happiness	Sadness
	25(32.9)	12(15.8)	12(15.8)	12(15.8)	7(9.2)	
	Moral	Death	Study	Nature	Anger	

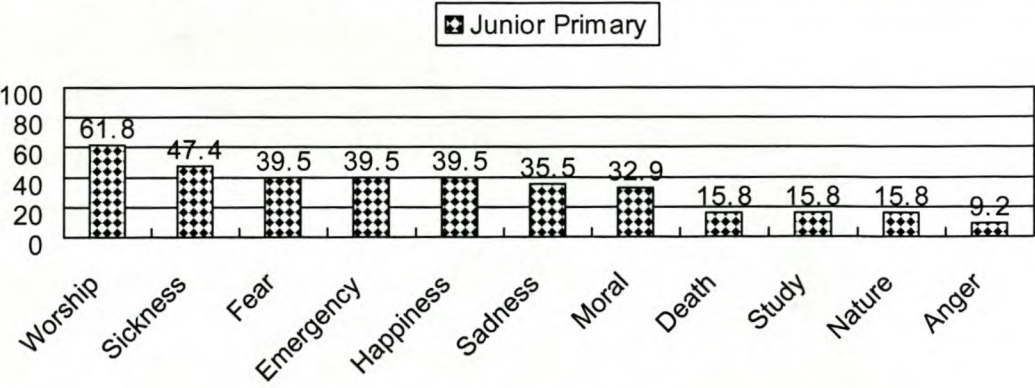


Figure 7 Various Situations (Junior Primary)

Question 1(D)(C): All

Table 8 Various Situations (All)

All (N=155) (%)	47(61.8)	36(47.4)	30(39.5)	30(39.5)	30(39.5)	27(35.5)
	Worship	Sickness	Fear	Happiness	Emergency	Moral
	25(32.9)	12(15.8)	12(15.8)	12(15.8)	7(9.2)	
	Sadness	Death	Study	Nature	Anger	





Figure 8 Various Situations (All)

The most frequently reported occasions for experiences of the nearness of God were the sub-group entitled *worship* situations, which accounted for 65.8% of all the children's reports. This is reasonable, when one considers how essential prayer, singing hymns, listening to sermons are to the religiousness of early childhood. For pre-schoolers, *fear* situations were the second most frequent sub-group of reported occasions for experiences of nearness of God. The young children seemed to report mainly instances of their being alone (a situation to which fear and insecurity were often attached). For junior primary children the sub-group entitled *sickness* situations were the second largest sub-group of various situations.

A few more children thought it easier to experience God's nearness when they were *happy* than when they were *sad*. Some children might have misunderstood the question "When and where do you feel close to God?" by thinking that it meant "When and where do you feel that God would want to feel close to you?" The children affirmed feelings of God's presence in *angry* or *disappointing* situations much less frequently than they did in situations where they were either *happy* or *sad*. Since *the death* of somebody close was not a common event in a young child's life, the death or burial of someone close to them was probably reported less by children. There were a few reports of religious experiences connected with *nature*.

### 5.6.3 RELIGIOUS EXPERIENCES AND CHILDREN'S RELIGIOUS BACKGROUNDS

The relationship between the child's religious experiences and their religious background was investigated. The focus of this analysis was whether this experience was enhanced or hindered by religious background.

#### 5.6.3.1 Religious Background and Belief in God's Existence

##### 5.6.3.1(A): Religious background of home and belief in God's existence

Table 9(A) Religious Background of Home and Belief in God's Existence

One Christian parent	N(38) (%)	27(71.1)	2(5.3)	2(5.3)	7(18.4)
Two Christian parents	N(92) (%)	83(90.2)	2(2.2)	1(1.1)	6(6.5)
Buddhist parents	N(4) (%)	2(50)	1(25)	0(0)	1(25)
Atheistic parents	N(21) (%)	18(85.7)	0(0)	1(4.8)	2(9.5)
All	N(155) (%)	130(83.9)	5(3.2)	4(2.6)	16(10.3)
Belief in God's existence		Does exist	No effect	Not exist	Don't know



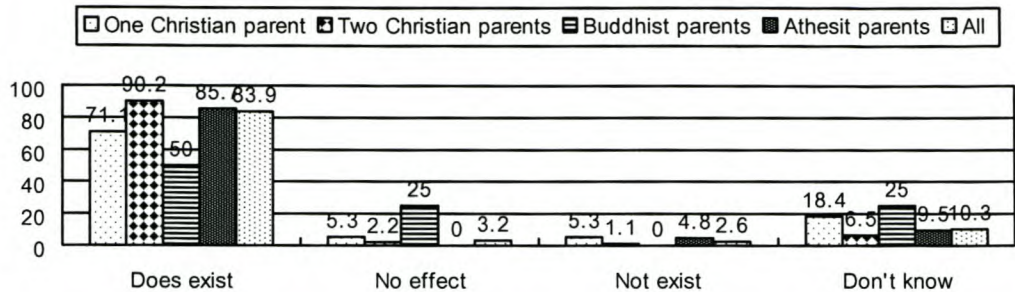


Figure 9(A) Religious Background of Home and Belief in God's Existence

5.6.3.1(B): Parents' help and belief in God's existence

Table 9(B) Parents' Help and Belief in God's Existence

Parents' help	Very much	N(52) (%)	48(92.3)	1(1.9)	2(3.8)	1(1.9)
	A little	N(61) (%)	50(82)	3(5.1)	2(3.4)	6(10.2)
	Never	N(42) (%)	32(76.2)	1(2.3)	0(0)	9(20.5)
	All	N(155) (%)	130(83.9)	5(3.2)	4(2.6)	16(10.3)
Belief in God's existence			Does exist	No effect	Not exist	Don't know

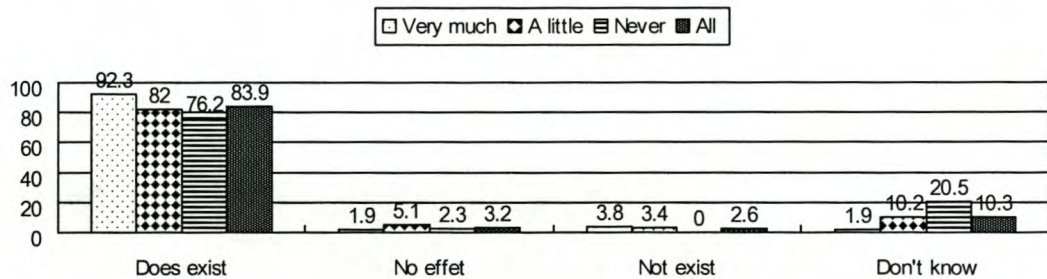


Figure 9(B) Parents' Help and Belief in God's Existence

5.6.3.1(C): Teachers' help and belief in God's existence

Table 9(C) Teachers' Help and Belief in God's Existence

Teachers' help	Very much	N(30) (%)	28(93.3)	1(3.3)	0(0)	1(3.3)
	A little	N(32) (%)	29(90.6)	1(3.1)	1(3.1)	1(3.1)
	Never	N(93) (%)	73(78.5)	3(3.2)	3(3.2)	14(15.1)
	All	N(155) (%)	130(83.9)	5(3.2)	4(2.6)	16(10.3)
Belief in God's existence			Does exist	No effect	Not exist	Don't know



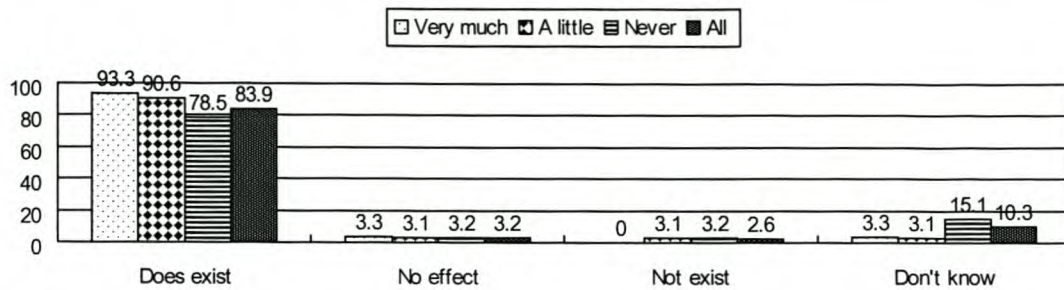


Figure 9(C) Teachers' Help and Belief in God's Existence

According to Figures 9(A),(B),(C), there was a clear interrelation between children's religious background, especially family religion, religious teaching of parents and teachers and their belief in God's existence. Children of two Christian parents (90.2%) had the highest percentage of belief in God's existence, and the more children got help from their parents or teachers, the more they were aware of God's existence.

#### 5.6.4 SUMMARY OF RELIGIOUS EXPERIENCES

1) One of the major results of the study of children's religious experiences is the indication that religious experiences are general and abundant, especially in childhood. More than 80% of children answered that they believed in *God's existence*, and that they had experienced *God's nearness* either "*quite often*" or "*a few times*", indicating positive attitudes toward religion.

Tamminen (1991) argues that young children have more religious experiences than older children do at or after the age of puberty, and there is a clear decreasing tendency in percentage with age both in believing in God's existence and experiencing God's nearness. This should inspire religious educators to put strong emphasis on young children's religious education in order to help them nurture their belief and set a firm foundation of faith that they will retain throughout their lifetime.

2) Many children who reported feeling *God's nearness* "*sometimes*" or even "*fairly often*" found it difficult to define specific situations, although a list of possible situations and pictures describing those specific situations were provided. It is believable that the experiences may differ in depth more than the data can suggest. That is to say, children might have more experiences than they can respond to with provided situations.

In general, the differences between the pre-schoolers and junior primary children were not great. One exceptional result which reveals that junior primary children were somewhat more positive about the belief in *God's existence* than were pre-schoolers seems to be due to a difference in younger children's thinking ability. The respondent's readiness to relate his ideas, as with responding in questions in general, is connected to his ability to express his thought or experiences verbally. Thus, pre-schoolers were in a more delicate situation than the older ones.

The results show that children's religious experiences are influenced by their religious environment of home or school in a very positive manner. Parents' religious lives, and



positive involvement of parents or teachers in educating children are important factors in providing positive religious environments for children.

## 5.7 CONCEPT OF GOD

The concept of God is considered crucial in the development of an individual's personal religiousness (cf. Tamminen 1991:160-165). There might be a slight difference in the formation of the concept of God between Korean children and those raised in Christian countries. Traditionally and generally, Korean people have accepted an animistic, pluralistic or shamanistic concept of God (Son 1995:337). The pluralistic and shamanistic concept of God is found even in Christians' concept of God (Choi 1994:27). Children are exposed to an animistic or pluralistic concept of God in Korean traditional children's stories or and television programmes. Furthermore, in Korean culture it is widely accepted that there are several religions in the world, and that they are as good as Christianity, and most of them lead to the same God. Thus, there is a possibility that the unbiblical and biblical concept of God is intermingled in Korean children's religious thinking. This investigation of children's concept of God can be the basic and fundamental point of the study in helping them to acquire a proper and biblical concept of God in their development.

For the purpose of exploring the Korean children's concept of God, three main questions were addressed (cf. Tamminen 1991:160-164).

- Children's understanding of the biblical idea of God.
- Children's idea about who God is, what He is like and where He is.
- Children's feelings when they think about God, and their trust in God.

### 5.7.1 THE BIBLICAL IDEA OF GOD

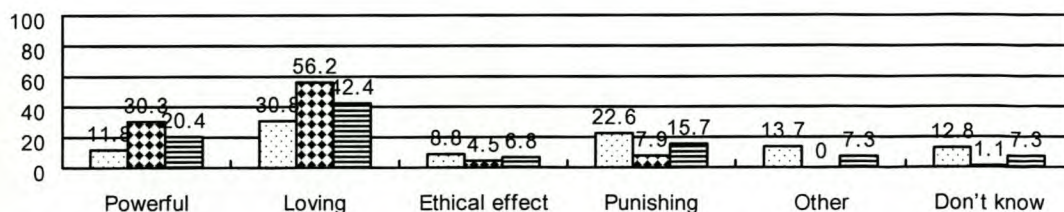
**Question 1: What is the most important thing the Bible tells us about God?**

- God is powerful. He knows everything, and can do anything.
- God loves people and forgives their wrongdoing.
- God tells us how to be good as His children.
- God punishes the bad.

*Table 1 The Characteristics of God*

Pre-School	N(102) (%)	12(11.8)	31(30.8)	9(8.8)	23(22.6)	14(13.7)	13(12.8)
Jr. Primary	N(89) (%)	27(30.3)	50(56.2)	4(4.5)	7(7.9)	0(0)	1(1.1)
All	N(191) (%)	39(20.4)	81(42.4)	13(6.8)	30(15.7)	14(7.3)	14(7.3)
<i>Characteristics of God</i>		<i>Powerful</i>	<i>Loving</i>	<i>Ethical</i>	<i>Punishing</i>	<i>Other</i>	<i>Don't know</i>

□ Pre-School ■ Junior Primary ▨ All



*Figure 1 The Characteristics of God*



*God's love and forgiveness* were considered to be the most important characteristics described in the Bible by 56.2% of the subjects, followed by *God's greatness and power* (20.4%) and *God's punishment* (15.7%). Junior primary children defined *God as a power* (30.3%) more than a *punishing God* (7.9%), and pre-schoolers described God as a *punishing God* (22.6%) more than a *God of power* (11.8%). The adjective "punishing" had a close association with a legalistic concept of God that sees God as one who punishes the bad and rewards the good. However, punishing and forgiving are not necessarily contradictory characteristics of God, but can partly coincide with each other (Tamminen 1991:172).

### Question 2 (A): Do you think that there is only one God or many gods?

- a) Only one God
- b) Many gods
- c) I don't know

Table 2(A) Monotheism

Pre-School	N(102) (%)	66(64.7)	23(22.6)	10(9.8)	3(2.9)
Jr. Primary	N(89) (%)	75(84.3)	12(13.5)	0(0)	2(2.3)
All	N (191) (%)	141(73.8)	35(18.3)	10(5.2)	5(2.6)
<i>Monotheism</i>		<i>One</i>	<i>Many</i>	<i>Two</i>	<i>Don't know</i>

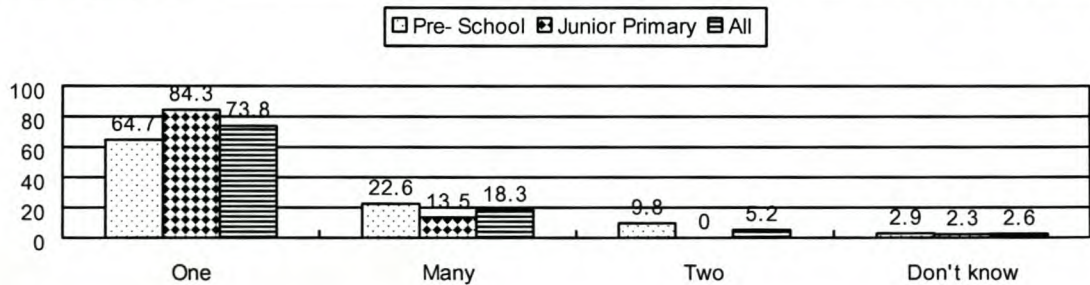


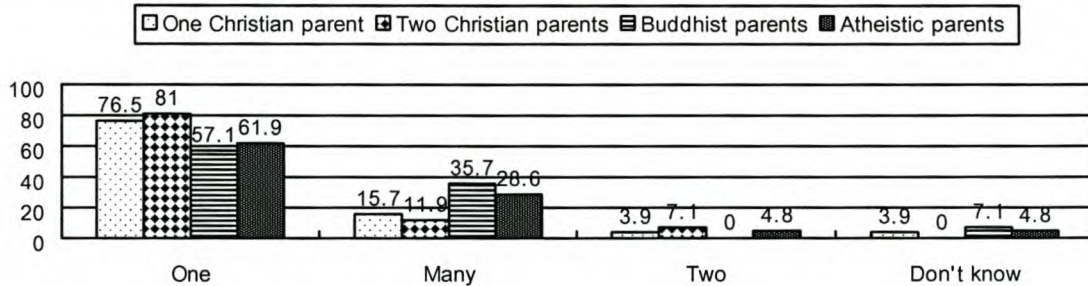
Figure 2(A) Monotheism

The great majority of children (84.3%) stated that there is *only one God*. More pre-schoolers (22.6%) than older children (13.5%) thought that there are *many Gods*. Some children appeared to confuse God's omnipresence and monotheism: for example "There are many Gods, because God loves everybody and God is in many people's hearts", or "God is everywhere", "There are many Gods on earth, but only one God in heaven". Some also indicated animistic ideas such as: "God is everywhere. He is in the sky and earth, in the garden, in the room, in the cupboard, and in the TV". There were a few responses of "three Gods", and these may have been drawn from a concept of God, the Trinity. Since God and Jesus are frequently interchangeable in the young child's concept of Jesus (Goldman 1964:156), 9.8% of children (all pre-schoolers) answered that there are *two Gods*. These children reported such things as: "There are two Gods; God and Jesus", or "One God is in heaven, and the other is on earth".



**Question 2(B): Religious background and monotheism***Table 2(B) Religious Background and Monotheism*

One Christian parent	N(51) (%)	39(76.5)	8(15.7)	2(3.9)	2(3.9)
Two Christian parents	N(84) (%)	68(81)	10(11.9)	6(7.1)	0(0)
Buddhist parents	N(14) (%)	8(57.1)	5(35.7)	0(0)	1(7.1)
Atheistic parents	N(42) (%)	26(61.9)	12(28.6)	2(4.8)	2(4.8)
All	N(191) (%)	141(73.8)	35(18.3)	10(5.2)	5(2.6)
<i>Monotheism</i>		<i>One</i>	<i>Many</i>	<i>Two</i>	<i>Don't know</i>

*Figure 2(B) Religious Background and Monotheism*

The relationship between children's religious background and monotheism was analysed. According to Table 2(B), children of two Christian parents (81%) had the highest percentage of belief in monotheism, followed by children of one Christian parent (76.5%), atheistic parents (61.9%), and Buddhist parents (57.1%). Children of Buddhist parents (35.7%) had the highest percentage of belief of pluralism, and children of two Christian parents (7.1%) mentioned two Gods, "God and Jesus", most frequently.

**5.7.2 WHO IS GOD, WHAT IS HE LIKE AND WHERE IS HE?**

**Question 1: What comes into your mind when you think about God? (Who is He, what is He like or where is He?)**

**5.7.2.1 Who is God?**

- God is the Creator.
- God always loves and forgives people.
- God is our Heavenly Father.
- God punishes the bad.

*Table 3 Who is God?*

Pre-School	N(102) (%)	10(9.8)	34(33.3)	27(26.5)	7(6.9)	13(12.8)	11(10.8)
Jr. Primary	N(89) (%)	22(24.7)	36(40.4)	10(11.2)	10(11.2)	11(12.4)	5(5.6)
All	N(191) (%)	32(16.8)	70(36.7)	37(19.4)	17(8.9)	24(12.6)	16(8.4)
<i>Who is God?</i>		<i>Creator</i>	<i>Loving</i>	<i>Father</i>	<i>Judge</i>	<i>Other</i>	<i>Don't know</i>



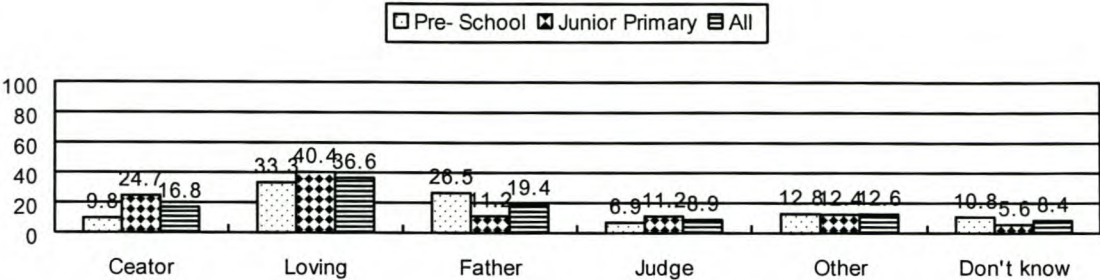


Figure 3 Who is God?

Young children (40.4%) considered God’s best traits to be His *love and forgiveness*. The expression *Father* was used more by pre-schoolers (26.5%) than junior primary children (11.2%), and God as the *Creator* was spoken more by older children (24.7%) than pre-schoolers (9.8%). Children clearly saw God as more *loving and forgiving* (40.4%) than *punishing* (8.9%).

5.7.2.2 What is God like?

- a) God is an old, bearded man.
- b) God is a bright light.
- c) God is a spirit.
- d) I don’t know

Table 4 What is God Like?

Pre-School	N(102) (%)	27(26.5)	24(23.5)	13(12.8)	26(25.5)	12(11.8)
Jr. Primary	N(89) (%)	22(24.7)	36(40.5)	10(11.2)	11(12.4)	10(11.2)
All	N(191) (%)	49(25.7)	60(31.4)	23(12)	37(19.4)	22(11.5)
What is God like?		Old man	Light	Spirit	Other	Don't know

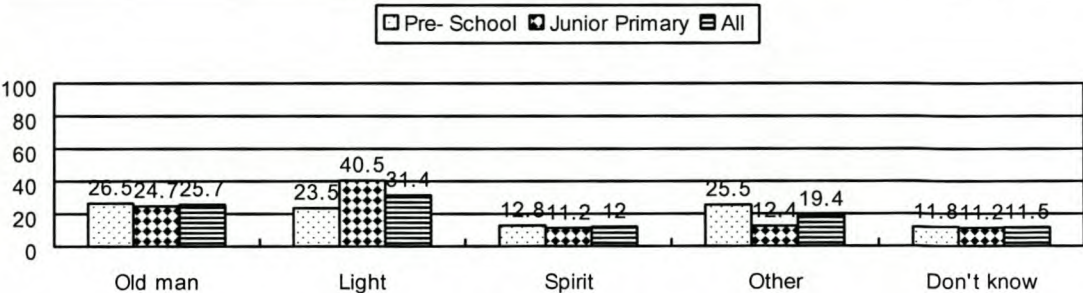


Figure 4 What is God Like?

Figure 4 includes some traits present in the idea of God expressed by children: *anthropomorphic* and *non-anthropomorphic* concepts of God. The number of clearly anthropomorphic expressions (25.7%) was relatively lower than the responses describing God as a *bright light* or an *invisible spirit* (43.4%). The following responses from primarily pre-schoolers and some of junior primary children contained concrete *anthropomorphic* expressions: “God is wearing a piggy hat. He carries a stick”, “God looks like a grandpa”, “He’s got long green hair and a long



beard", "He has long, curly hair", "He looks gentle", "He has white clothes", "He wears a long, blue robe", "He smiles", "He is friendly", "He is young and handsome", "He has a good character", "He has a big mouth", "His face, legs and belly button are all red", "He looks like an uncle". Some children attribute magical traits to God describing him as a magician: "He carries a long stick and conducts magic with it", "He can do anything like a magician", "He appears and then he is gone in a second."

Some responses contained ideas of greatness and power describing God in physical terms such as: "He is strong. His body is well built up", "God is big and tall", "He is a giant. He is even taller than a giant", "God is so tall that his head reaches to the sky and his toes touch the ground", "He is the size of the whole sky", "He is as big as a cloud", "He is strong enough to create the whole world". Spiritual activities, symbols, or the image of Jesus are sometimes combined with the image of God: for example, "God reads the Bible, and sings hymns", "He holds the Bible", "God loves us. He wants to read the Bible to us", "God has wings to fly", "God looks like Jesus". Some projected features of their parents into their ideas of God: "God is like my father", "God is pretty like a woman. He puts on make-up such as lip-stick". Responses such as the followings were included, in which they mentioned God's love and care as well as His more stern side: "God is caring and kind, but scary, too. He punishes us when we do something bad".

In the junior primary child's concept of God, spiritual and abstract thinking about God was more observable: "God is good", "God is love. God loves everybody", "God is my friend. He helps me with difficult things", "God is some sort of a spirit. We cannot actually see him", "God loves people, even though he is invisible"

### 5.7.2.3 Where is God?

- God is in heaven and also next to me.
- God is everywhere like air.
- God lives in a little cottage on the clouds.
- There is no God.
- I don't know where God is.

*Table 5 Where is God?*

Pre-School	N(102) (%)	74(72.6)	8(7.8)	10(9)	2(2)	3(2.9)	5(4.9)
Jr. Primary	N(89) (%)	77(86.5)	7(7.9)	4(4.5)	1(1.1)	0(0)	0(0)
All	N(191) (%)	151(79.1)	15(7.9)	14(7.3)	3(1.6)	3(1.6)	5(2.6)
<i>Where is God?</i>		<i>Heaven</i>	<i>Air</i>	<i>Clouds</i>	<i>No where</i>	<i>Other</i>	<i>Don't know</i>



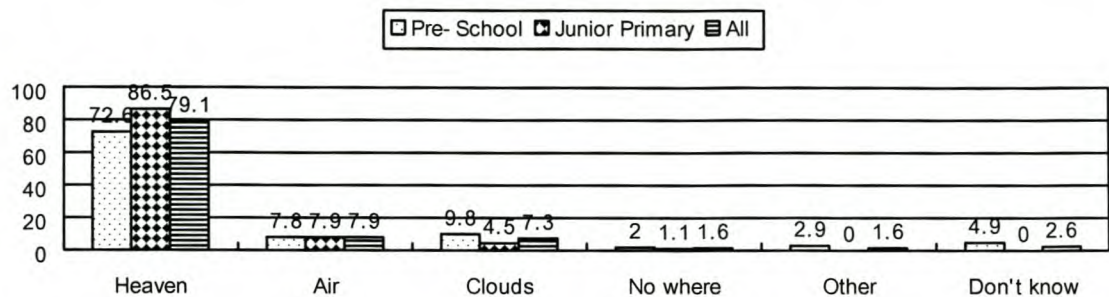


Figure 5 Where is God?

Most children (86.5%) responded that God is in *heaven and also next to them*. A number of the responses that expressed the image of God living in heaven demonstrated concrete thinking. To some this response meant there is a certain distance to God: “God is in heaven far away from here”, “He lives in heaven with my grandparents”. However, many children also referred to a closeness to God: “God is in heaven, but he is also next to me. He follows me all the time”. Some expressions of an alternative concept of God and Jesus were also found such as: “God is holding the big cross on the clouds”, “God is standing with Jesus”. One concrete expression gave evidence of the influence of the cultural environment of Korea. Such was the response of a 6-year-old girl: “God is in heaven. All the birds are making a bridge and support God so that he might not fall down”. Her thought might have been influenced by a famous Korean traditional story “Gyun-Woo and Jik-Nyeo”. In this story, two separated lovers who can see each other only once a year, meet with the help of a flock of birds, which make a bridge with their wings in the sky to support them. The child’s biblical concept of God might have been mingled with the fantasy of the fairy tale.

5.7.3 FEELINGS AND TRUST ASSOCIATED WITH THE THINKING ABOUT GOD.

Question 1: How do you feel when you think about God?

- a) I feel happy because God is with me.
- b) I am worried about God's punishments and feel uncomfortable.
- c) I don't feel anything.

Table 6 Feelings Associated with the Thinking of God

Pre-School	N(102) (%)	65(63.7)	4(3.9)	15(14.7)	11(10.8)	7(6.9)
Jr. Primary	N(89) (%)	66(74.2)	2(2.3)	11(12.4)	2(2.3)	8(9)
All	N(191) (%)	131(68.6)	6(3.1)	26(13.6)	13(6.8)	15(7.9)
Feeling about God		Happy	Frightened	No feeling	Other	Don't know



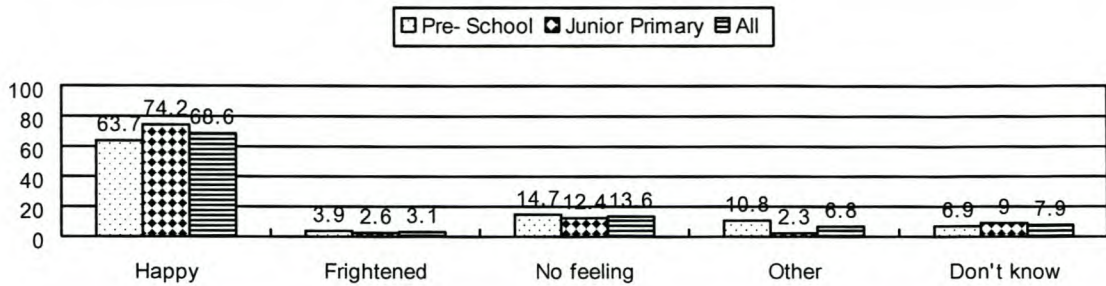


Figure 6 Feelings Associated with the Thinking of God

Quite a number of responses (74.2%) expressed thinking about God as a positive and safe experience. Children commonly said that thinking about God brought a *good*, *secure*, and *happy* feeling, e.g., “I feel great because God is with me”, “I dream about being with God in heaven”, “I am happy, because God wins the battle against Satan”. Very few children (3.1%) expressed their feelings about God as frightening.

### Question 2: How much do you trust in God?

- I always trust in God.
- I trust in God only when I am in trouble.
- I hardly trust in God.

Table 7 Trust in God

Pre-School	N(102) (%)	52(51)	26(25.5)	7(6.9)	17(16.7)
Jr. Primary	N(89) (%)	42(47.2)	32(36)	6(6.7)	9(10.1)
All	N(191) (%)	94(49.2)	58(30.4)	13(6.8)	26(13.6)
<i>Trust in God</i>		<i>Always</i>	<i>Sometimes</i>	<i>Never</i>	<i>Don't know</i>

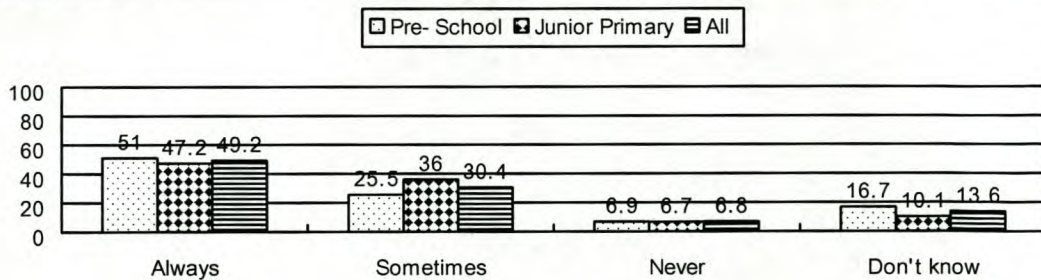


Figure 7 Trust in God

Figure 7 shows that the relationship of children with God is positive and spontaneous because 79.6% of children said that they *always* or *sometimes* trusted in God. 16.7% of pre-schoolers and 10.1% of junior primary children said that they didn't know about what trusting in God was all about. This might be because of the limited ability for abstract conceptualisation of young children. Few of the answers were negative toward God.



#### 5.7.4 SUMMARY OF CONCEPT OF GOD

1) This study shows that even young children had a concept of God that forms a complicated totality with many measures, and that their wording exhibited different aspects and traits of this, even though they had problems with verbal expressions. Young children's idea of God cannot be characterised by only one or two specific characteristics. Primarily, the idea of God was expressed by children in positive terms, which was represented by the image of God being *loving, helpful and protective*. This reflects the strong emphasis in Christian education of God's love and the security He provides to children in the Korean church. However, with some children, the concept of a loving God was also connected to an authoritative image of God as one who demands and carries out punishment. Both ideas of God as strict and punishing, as well as loving and forgiving, support each other (cf. Tamminen 1991:165).

2) Quite a number of children (73.8%) said that there is *only one God*. 18.1% of responses were connected to pluralism, and this might have been caused by animistic and imaginative characteristics of young children's thinking as well as by Korean cultural influences. Children of two Christian parents (82.1%) had the highest percentage of monotheistic belief, and children of Buddhist parents (42.9%) had the highest percentage of pluralistic belief. This indicates a positive relationship between religion of parents and children's concept of God. On the other hand, only a few children expressed an image of God where a biblical concept of God and a fairytale or magical image were mixed. The Korean church strongly emphasises monotheism, being fully aware of the fact that non-Christian and multi-religious Korean culture might have an influence on children's formation of the concept of God. Therefore, this result might be an outcome of the religious education given to children.

3) 25.7% of children manifested an *anthropomorphic* concept of God depicting God as a human figure and referring to it as the appearance of God. Psychological attributes, such as wise, pleasant, kind and gentle were also attached to the anthropomorphism. It is not practically possible to describe God without using any human characteristics and to make a strict distinction between the anthropomorphic and non-anthropomorphic concepts of God. This is in part due to the fact that the children's own religious thinking is bound to the concrete. This is also to a certain extent due to the Christian belief in which incarnation is one of the crucial points and which emphasises God as a person with whom human beings may have a personal relationship (cf. Tamminen 1991:163). The symbolic and spiritual descriptions were evident in the junior primary child's concept of God. God was still described by human expressions, but metaphorical talking about God as *goodness, love, and an invisible spirit* started to be expressed.

4) The study shows that young children's idea of God reflects their idea of their parents. The father figure was dominant in the idea of God, but the mother still had influence on a child's idea of God. Young children's idea of God had connection with their home background and their relationship with their parents. A close relationship with parents was connected with an appreciation of God as being close, real, caring and forgiving.



## 5.8 CONCEPT OF JESUS

In Korea Jesus is often regarded as one of the great men or religious teachers. The idea of Jesus as the Son of God or as the Saviour is not commonly accepted. Even among some Christian church-going people, Jesus is perceived as merely a great religious leader (Park 1994:9). On the other hand, the cross is well known to people, including children, as the symbol of Christianity, Christ, or the church. Cross-shaped ornaments or necklaces with a cross are popular even with non-Christian people, especially women. It would be meaningful to investigate what concept Korean children have of Jesus and the cross, and whether their concept of Jesus and the cross is influenced by Korean perceptions on these issues.

In this study the concept of Jesus was addressed from the following viewpoints:

1. Children's idea on who they think Jesus is.
2. How children emphasise the various aspects of Jesus' life and actions.
3. How children understand Jesus' death and resurrection?
4. Children's feelings associated with Jesus.

### 5.8.1 WHO IS JESUS?

#### Question 1(A): Who do you think Jesus is?

- a) A wise teacher or a religious man.
- b) A political leader.
- c) A performer of miracles
- d) The Son of God.

Table 1(A) Who is Jesus?

Pre-School	N(88) (%)	8(9.1)	1(1.1)	1(1.1)	44(50))	20(22.7)	14(15.9)
Jr. Primary	N(85) (%)	4(4.7)	4(4.7)	1(1.2)	67(78.8)	3(3.5)	6(7.1)
All	N(173) (%)	12(6.9)	5(2.9)	2(1.1)	111(64.2)	23(13.3)	20(11.6)
Who is Jesus?		Teacher	Politician	Magician	Son of God	Other	Don't know

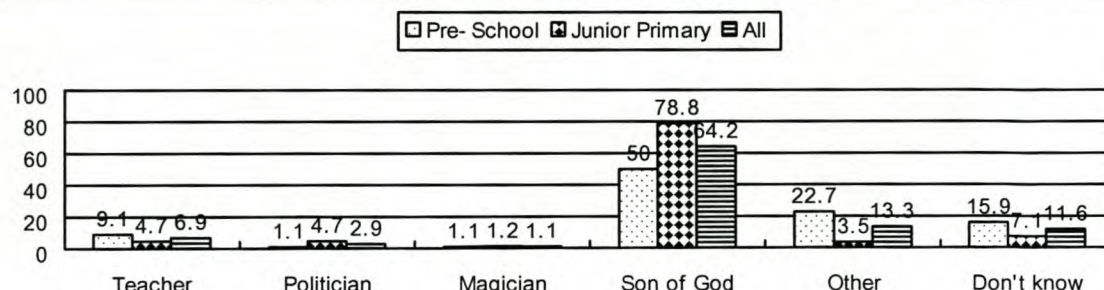


Figure 1(A) Who is Jesus?

64.3% of the children said that Jesus is the *Son of God*. A biblical concept of Jesus was found more in the responses of junior primary children (78.8%) than pre-schoolers (50%). Extra answers about Jesus included: "Jesus is a great person", "He is the one who loves us", "He died on the cross", "He is a daughter of God", "He always prays". Some children exhibited the exchangeable idea of God and Jesus: for example, "Jesus created the world", "Jesus is God", "Jesus is our Father in heaven".

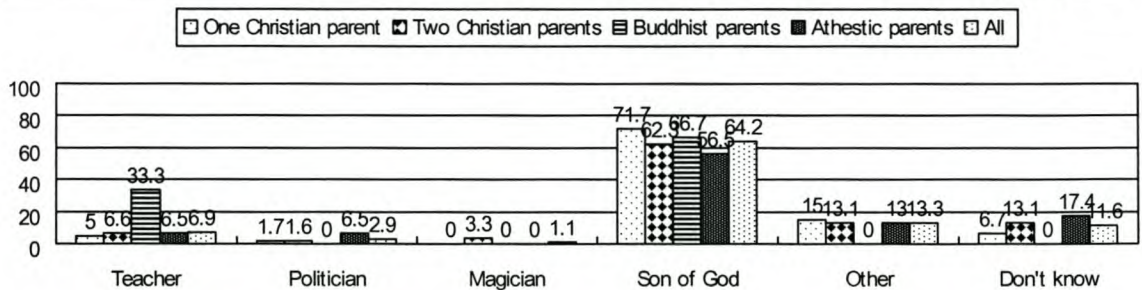


Magical characteristics were seldom attributed to the concept of Jesus.

**Question 1(B): Religious background and concept of Jesus**

*Table 1(B): Religious Background and Concept of Jesus*

One Xn parent	N(60) (%)	3(5)	1(1.7)	0(0)	43(71.7)	9(15)	4(6.7)
Two Xn parents	N(61) (%)	4(6.6)	1(1.6)	2(3.3)	38(62.3)	8(13.1)	8(13.1)
Buddhist parents	N(6) (%)	2(33.3)	0(0)	0(0)	4(66.7)	0(0)	0(0)
Atheistic parents	N(46) (%)	3(6.5)	3(6.5)	0(0)	26(56.5)	6(13)	8(17.4)
All	N(173) (%)	12(6.9)	5(2.9)	2(1.1)	111(64.2)	23(13.3)	20(11.6)
<i>Concept of Jesus</i>		<i>Teacher</i>	<i>Politician</i>	<i>Magician</i>	<i>Son of God</i>	<i>Other</i>	<i>Don't know</i>



*Figure 1(B): Religious Background and Concept of Jesus*

Children with one Christian parent (71.7%) expressed the highest percentage of belief in Jesus as the Son of God followed by children of Buddhist parents (66.7%), children with two Christian parents (62.3%), and lastly children with atheistic parents (56.5%). Children from Buddhist families chose the answer of Jesus as a great teacher most frequently. Interestingly, only two children regarded as Jesus a magician, and both of them came from Christian families.

**Question 2: Does Jesus love you and look after you?**

- Yes, Jesus always loves me and looks after me.
- Maybe, Jesus helps me sometimes.
- No, Jesus has nothing to do with me.
- I have no idea.

*Table 2 Does Jesus Love You?*

Pre-School	N(88) (%)	72(81.8)	5(5.7)	1(1.1)	10(11.4)
Jr. Primary	N(85) (%)	73(85.9)	10(11.7)	1(1.2)	1(1.2)
All	N(173) (%)	145(83.8)	15(8.7)	2(1.2)	11(6.4)
<i>Trust in Jesus' love</i>		<i>Always</i>	<i>Sometimes</i>	<i>Never</i>	<i>Don't know</i>



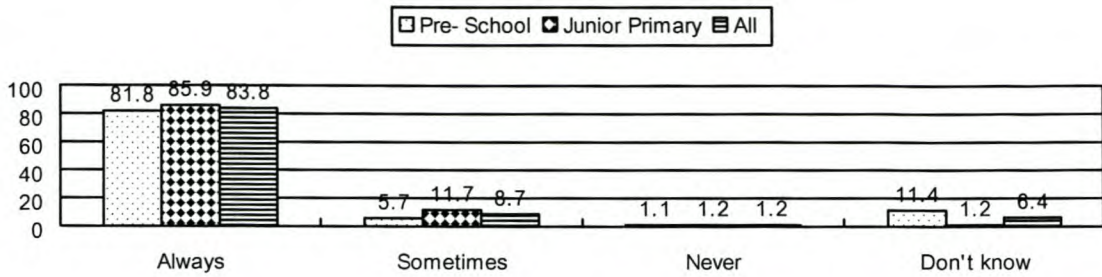


Figure 2 Does Jesus Love You?

Figure 2 shows that most children (92.5% = *always*: 83.8% and *sometimes*: 8.7%) were assured that Jesus loves and cares for them. Jesus was fundamentally seen as the being who loves and provides security and care.

## 5.8.2 WHAT IS THE IMPORTANCE OF JESUS AS A PERSON?

### Question 1: What do you think is the most important thing Jesus did?

- Jesus performed many miracles and helped the sick
- Jesus taught God's words to people.
- Jesus died on the cross and to forgive our sins.

Table 3 What is Important in Jesus?

Pre-School	N(88) (%)	7(8)	11(12.5)	24(27.3)	19(21.6)	27(30.7)
Jr. Primary	N(85) (%)	1(1.2)	15(17.6)	60(70.6)	3(3.5)	6(7.1)
All	N(173) (%)	8(4.6)	26(15)	84(48.6)	22(12.7)	33(19.1)
5 Characteristics of Jesus		Miracle	Teaching	Forgiveness	Other	Don't know

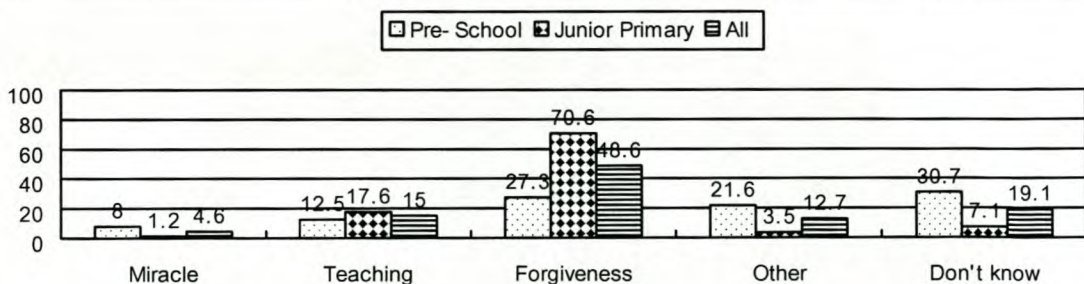


Figure 3 What is Important in Jesus?

Children considered *Jesus' dying on the cross for forgiveness of our sins* (48.6%) as a more important aspect of Jesus' life than his *teaching* (17.6%) or *performing miracles* (4.6%). Understanding of Jesus' life developed dramatically from the pre-school school phase to the junior primary phase. 27.3% of pre-schoolers noticed Jesus' forgiveness as the most important thing in Jesus' deeds and 30.7% of them said that they had no idea about it. On the other hand, 70.6% of older children gave attention to Jesus' forgiveness, and only 7.1% of them answered that they didn't know about Jesus' life.

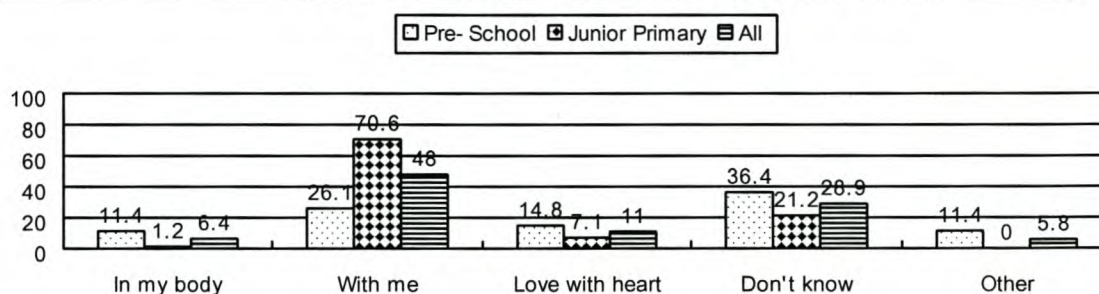


**Question 2: Can you explain what the sentence "Jesus is in my heart" means?**

- Jesus is inside my body or in my chest.
- Jesus is always with me and He guides me all the time.
- I love Jesus with my heart.
- I don't know what it means.

*Table 4 Is Jesus in My Heart?*

Pre-School	N(88) (%)	10(11.4)	23(26.1)	13(14.8)	32(36.4)	10(11.4)
Jr. Primary	N(85) (%)	1(1.2)	60(70.6)	6(7.1)	18(21.2)	0(0)
All	N(173) (%)	11(6.4)	83(48)	19(11)	50(28.9)	10(5.8)
<i>Jesus is in my heart</i>		<i>In my body</i>	<i>With me</i>	<i>Love with heart</i>	<i>Don't know</i>	<i>Other</i>

*Figure 4 Is Jesus in My Heart?*

Since it is hard for young children to grasp the symbolic and abstract meaning of the sentence "Jesus is in my heart", 36.4% of pre-schoolers and 21.2% of junior primary children were not able to respond to the question. 70.6% of junior primary children, who are starting to develop metaphoric reasoning, showed that they understood the phrase "Jesus' being in my heart" symbolically. Tangible and concrete ways of understanding, such as "Jesus is in my body", "Jesus is in my tummy", were mostly found in pre-schoolers' responses.

**Question 3: How hard are you trying to practice Jesus' teaching, "Love your neighbour" by getting along with your friends or family members?**

- Very hard
- Trying
- Not doing well

*Table 5 Religion and Ethics*

Pre-School	N(88) (%)	47(53.4)	26(29.6)	11(12.5)	0(0)	4(4.6)
Jr. Primary	N(85) (%)	23(27.1)	37(43.5)	20(23.5)	5(5.9)	0(0)
All	N(173) (%)	70(40.5)	63(36.4)	31(17.9)	5(2.9)	4(2.3)
<i>Love your neighbour</i>		<i>Very hard</i>	<i>Trying</i>	<i>Not well</i>	<i>Other</i>	<i>No answer</i>



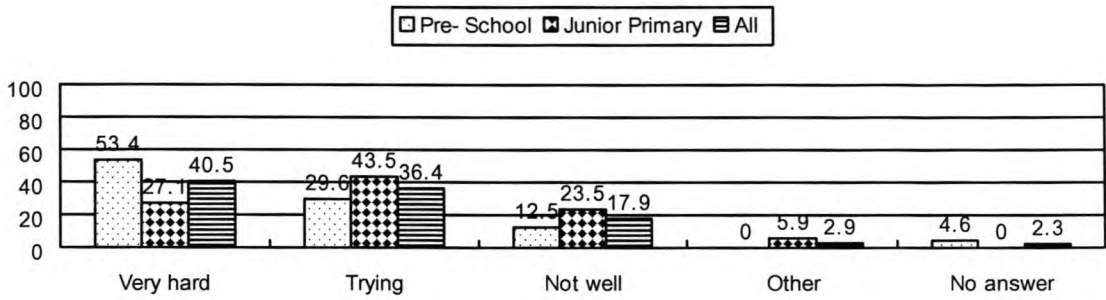


Figure 5 Religion and Ethics

Figure 5 indicates how much children applied Jesus' teaching to their actual lives. 76.9% of all respondents were trying hard or very hard to practice Jesus' teaching. The number of children expressing their poor practice was found more in junior primary children as they started to develop a conscience in a more sensitive way than pre-schoolers.

### 5.8.3 CONCEPTS OF JESUS' DEATH AND RESURRECTION

**Question 1: What comes into your mind when you look at the cross? (The picture or a real model of the cross was shown to the children.) (see Appendix C)**

- My mom's cross necklace.
- The cross on the top of my church.
- Jesus' death on the cross.
- Hospital.

Table 6 The Cross

Pre-School	N(88) (%)	8(9.1)	22(25)	36(40.9)	2(2.3)	17(19.3)	3(3.4)
Jr. Primary	N(85) (%)	1(1.2)	30(35.3)	47(55.3)	1(1.2)	3(3.5)	3(3.5)
All	N(173) (%)	9(5.2)	52(30.1)	78(45.1)	3(1.7)	25(14.4)	6(3.5)
Cross		Necklace	Church	Jesus' death	Hospital	Other	Don't know

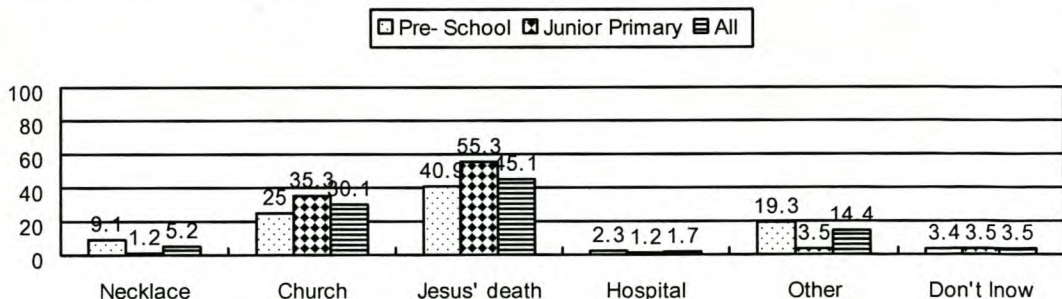


Figure 6 The Cross

In children's perception the cross is positively connected to *Jesus' death* or *church*. 75.2 % of the children stated that the cross brought Jesus' death to mind, or reminded them of the church. The number of children that saw the cross in its physical



appearance decreased as children got older, but no great changes took place in their idea of the cross during the pre-school and junior primary school years.

### Question 2: Why do you think Jesus died?

- Because he was a sinner.
- He died because of our sin.
- He died because of bad luck.

Table 7 Why did Jesus Die?

Pre-School	N(88) (%)	7(8)	69(78.4)	2(2.3)	4(4.6)	6(6.8)
Jr. Primary	N(85) (%)	1(1.2)	80(94.1)	0(0)	1(1.2)	3(3.5)
All	N(173) (%)	8(4.6)	149(86.1)	2(1.2)	5(2.9)	9(5.2)
Why did Jesus die?		His sin	Our sin	Bad luck	Other	Don't know

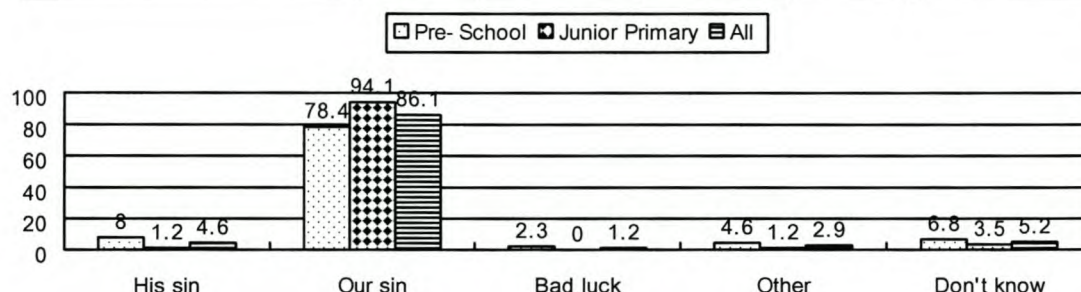


Figure 7 Why did Jesus Die?

Most of the children (86.1%) were fully aware that *Jesus died because of their sins*, and Junior-Primary Children (94.1%) had a better understanding of Jesus' death than pre-schoolers (78.4%).

### Question 3: What do you feel about Jesus' death?

- I feel sorry and sad for Jesus because He suffered and died on the cross.
- I am scared when I think about Jesus' death.
- I thank Jesus because He died for people including me.
- Nothing comes into my mind.

Table 8 Feelings Associated with Jesus' Death

Pre-School	N(88) (%)	30(34.1)	7(8)	26(29.5)	7(8)	9(10.2)	9(10.2)
Jr. Primary	N(85) (%)	17(20.)	0(0)	57(67.1)	5(5.9)	2(2.3)	4(4.7)
All	N(173) (%)	47(27.2)	7(4)	83(48)	12(6.9)	11(6.4)	13(7.5)
Feel about Jesus' death		Sad	Scared	Thankful	No feeling	Other	No answer



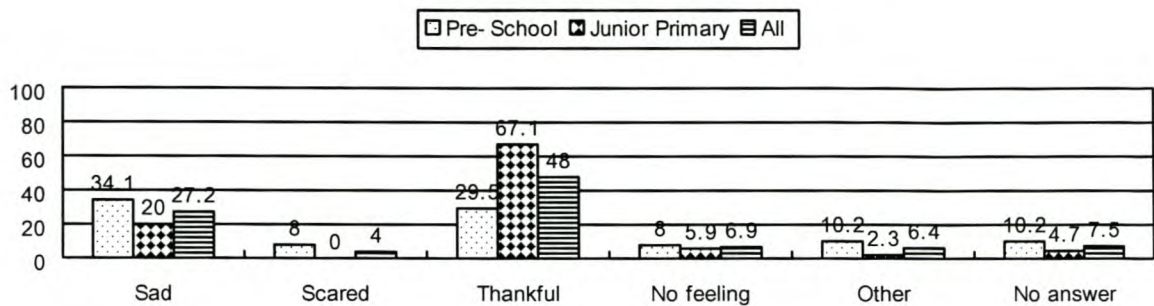


Figure 8 Feelings Associated with Jesus' Death

Figure 8 shows that 48% of responses expressed *thankful* feelings associated with Jesus' death. Since children are more emotional than rational around this age, 34.1% of pre-schoolers responded as being *sad* about Jesus' death, and 8% of them exhibited feelings of *fear*. Junior Primary children who are able to judge and control their thoughts better than pre-schoolers, felt more thankful for His death, as they are able to understand the true meaning.

Question 4: How do you think Jesus could have risen from the dead?

- a) By magic.
- b) By the power of God.
- c) Actually, it means that Jesus fainted and woke up.
- d) It is all a made-up story.

Table 9 How did Jesus Rise from the Dead?

Pre-School	N(88) (%)	2(2.3)	28(31.8)	9(10.2)	0(0)	21(23.9)	28(31.8)
Jr. Primary	N(85) (%)	3(3.5)	53(76.5)	5(5.9)	1(1.2)	0(0)	11(12.9)
All	N(173) (%)	5(2.9)	81(46.8)	14(8.1)	1(0.6)	21(12.1)	39(22.5)
Jesus' resurrection		Magic	God's power	Fainted	Made up	Other	Don't know

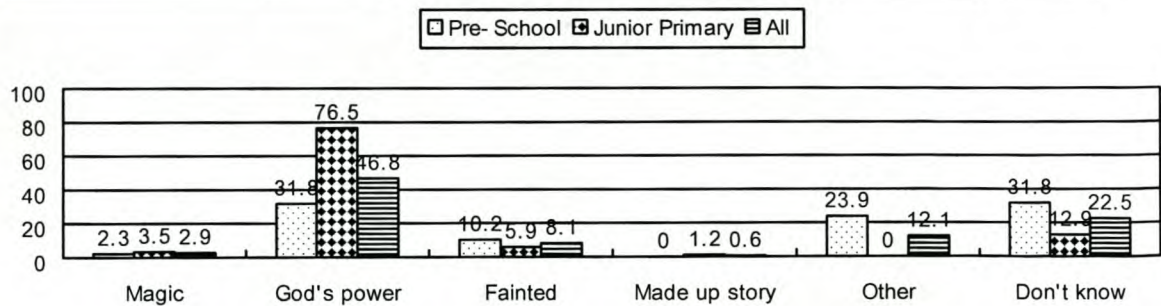


Figure 9 How did Jesus Rise from the Dead?

46.8% of all the children responded that *God's power* raised Jesus from the dead. Among the Pre- primary children 38.1% responded equally "*God's Power*" and "*Don't know*", and "*Other*" was the response of 23.9% of this group. 76.5% of the



Junior primary children responded that *God's power* raised Jesus from the dead, indicating their awareness of Jesus and God's power.

5.8.4 DRAWING A PICTURE OF JESUS

Table 10 *Jesus and Me*

Pre-School	N(62) (%)	45(72.6)	9(14.5)	8(12.9)	10(16.1)
Jr. Primary	N(54) (%)	37(68.5)	6(11.1)	18(33.3)	7(12)
All	N(116) (%)	83(70.7)	15(12.9)	26(22.4)	17(14.7)
<i>Jesus and Me</i>		<i>Happy</i>	<i>Sad</i>	<i>Cross</i>	<i>Other</i>

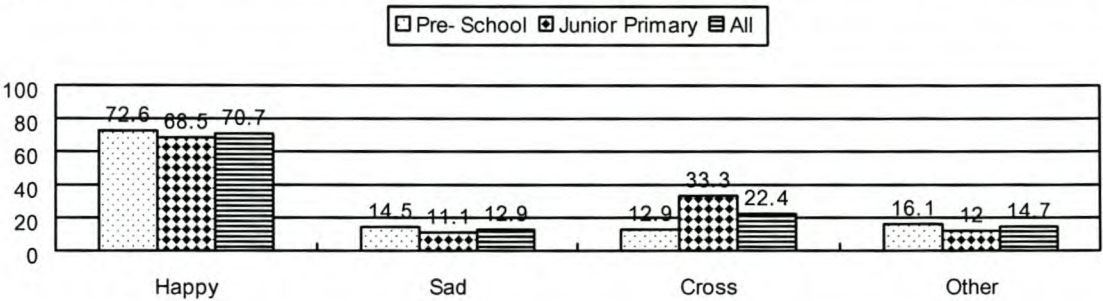


Figure 10 *Jesus and Me*

The concept of Jesus was studied using an unstructured method which included asking the children to produce drawings. This was done on the assumption that children who are limited in their verbal and linguistic expression can demonstrate their perceptions and ideas through visual and tactile mediums such as drawing. The theme: “*Jesus and Me*” was assigned to children in order to investigate their relationship and feeling associated with Jesus. Collected pictures were classified into four groupings according to the features the pictures represented (see Appendix D).

- 1) 70.7% of the children manifested a positive relationship with Jesus by portraying Jesus and themselves in a *happy* mood. In most of those pictures both Jesus and the children look happy and are smiling. Children are standing hand in hand with Jesus, alongside Jesus, playing games with Jesus, singing with Jesus or flying to the sky with Jesus (Pictures D.1-D.5). In picture (D.6) Jesus is hugging a child, and the respondent, a girl of 6, has drawn an arrow pointing to herself saying “I’m so happy”. In picture (7) the child (girl, 7) wrote, “Jesus, I love you” on her chest, and “Cho-Eun, I love you” on Jesus’ chest. Background objects such as flowers, a smiling sun or clouds, and musical notes that represent feeling of happiness are frequently drawn. Jesus is frequently with long hair and/or a beard, and this may be the result of the influence of the illustrations in children’s Bibles and other pictures. The crown on Jesus’ head drawn in some pictures (D.8, D.9) might indicate children’s thoughts of Jesus as a king.
- 2) 12.9% of respondents expressed feelings of *sadness* or *fright* connected with Jesus’ death on the cross (Pictures D.10-D.15). The child in picture (D.13) is crying looking Jesus, and Jesus is also crying. In one picture (D.14) by an eight-year-old-boy, an explanation for Jesus’ crying is given: “Jesus cries, because he has to die even though



he did not do anything wrong.” One 9-year-old boy drew a picture of him giving wine to Jesus on the cross (D.15).

3) 22.4% of the pictures depicted *Jesus on the cross*, and some had the nails piercing His hands or feet (Pictures D.10-D.19). The image of cross was strongly associated with the concept of Jesus, and this tendency increased with age.

4) In picture (D.20) the child's (girl, 9) depiction of Jesus is similar to a Korean one of cartoon characters of Jesus in Korea, “Dreamer”, contrary to the father image usually depicted by Korean children. In picture (D.21), Jesus is depicted by the child (boy, 6) as a robot, a popular children's toy in Korea. Although the child might not be able to clearly define his image of Jesus, he associated his favourite character with Him. The children tend to depict Jesus in the form of their favourite character – sometimes a superhero or in this case a popular robot. In picture (D.22) the child (boy, 7) is driving a car with the explanation that he and Jesus are going to heaven. This child's physical and literal thinking might have been influenced by the song lyrics, “ I go to heaven riding a bus (or train) that will take me to heaven”. Some pictures (D.23-D.24) revealed young children's exchangeable concept of God and Jesus. One 6-year-old girl explained her picture of Jesus saying “Jesus, thank you so much for your hard work for creating the world” (D.23). Another 7 year-old girl drew a cross representing Jesus and writing, “Dear God. Is there really no sorrow in heaven? God, I love you. From Jin-Kyung Han” (D.24). It also reveals the child's interchangeable concept of God and Jesus.

5) Some interesting pictures that support the hypothesis of Korean cultural influence on the formation of children's religious thinking follow. In picture (D.25), a table with a bowl of water is placed before Jesus, and an incense burner is placed beside the people around Jesus. Except for the figure of Jesus, this is identical to the Confucian memorial ritual where individuals worship their ancestors (cf. Adams 1995b:95-113). This same scene is also performed by Shamanists before a tree when praying to the gods, and by the Buddhists in the temples.

Picture D.26 shows the child bowing to Jesus with his explanation, “I am very sad, because Jesus died. I am offering a bowl of clean water and I am praying for Jesus to coming back to life”. The children who drew these pictures did not have a Christian religious background. They might have personally observed Buddhist, Shamanist, or Confucian ritual services or have seen illustrations of them in books and TV programmes (cf. 5.12 Concept of prayer). It seems evident that these two children are confusing those rituals and Jesus' death. During a telephone interview, the mother of the 9-year-old girl stated that twice annually, on Korean national holidays, the child, along with her entire family, participates in ancestral worship services.

### 5.8.5 SUMMARY OF CONCEPT OF JESUS

1) The majority of children (64.2%) understood the concept of Jesus as *Son of God* and were convinced of Jesus' consistent love towards them. Many children from non-religious, or Buddhist backgrounds also believed in *Jesus' love and forgiveness*. As a result of their limited ability for abstract conceptualisation, pre-schoolers did not fully comprehend the significance of the resurrection or the concept of Jesus' forgiveness as well as older children did. Overall, however, most of them (86.1%) understood *Jesus' death as the result of their sins*, and successfully linked the concept of Jesus to



the image of the cross. These results can be attributed to good-quality Christian education in Korea.

2) 31.6% of children expressed their *sad or frightened* feelings about the death of Jesus on the cross in an emotional way. This tendency was more patent in pre-schoolers than the older children. This demonstrates that educators need to depict Jesus' crucifixion with the utmost care. Since young children are not capable of abstract reflection nor of maintaining an emotional distance from a story (cf. NSRE 1991:22), a different emphasis needs to be placed on the story, namely, Jesus' love and sacrifice for us rather than detailed descriptions of his crucifixion (Kim 1996:184-185)

3) The symbolic and abstract expression of "*Jesus is in my heart*" was not understood by 34.7% of children, or physically and literally understood by 6.4% of children. This is because young children understand words in their common or primary meanings and cannot yet interpret metaphors or allegories (cf. Gobble 1986:56). Therefore, the expression "Jesus is in my heart" should be substituted by such phrases as "Jesus is with me" or "Jesus is next to me".

4) Overall, a large number of children are on the right path towards developing a positive and biblical concept of Jesus. Some drawings, however, clearly demonstrated that some children's concept of Jesus was strongly influenced by the multi-religious nature of Korean society. The uniqueness of Christianity and the biblical way of worshipping Jesus should be emphasised in view of Korean children's specific cultural situation.

## 5.9 CONCEPT OF SIN

Traditionally, Korean people's moral values and concepts have been largely influenced by the idea of "promotion of virtue and reproof of vice". The pluralistic and animistic concepts of God were common before Christianity was introduced into Korea. The most important principle was that the good are rewarded and the wicked are punished. Confucianism and Buddhism have also played a crucial role in Koreans' moral ideology by putting great emphasis on righteousness. The themes of many traditional Korean children's stories also deal with the issue of good and evil.

The concept of sin is closely connected with the concept of salvation. The Buddhist doctrine of nirvana is similar to the Christian doctrine of salvation to some degree. However, salvation in Buddhism comes from mental awakening (Hong 1995:172). For Buddhists, ignorance is the main cause or source of all evil or sin, thus a sense of guilt or need for penitence is not emphasised (Hong 1995:172). In Confucianism, the social order and the hierarchy of authority are defended at the cost of individual rights or freedom. As a result, little sense of repentance or unconditional forgiveness is found in Confucianism (Hong 1995:172). These factors often confuse Korean people in their understanding of the meaning of salvation in Christianity. In addition, the general idea of reward and punishment often leads to a misunderstanding of the Gospel.

Some Christians are still confused between good deeds and God's grace. This misunderstanding about achievement of God's grace is problematic. Many Korean people think that the Christian idea of "salvation" is not fair. It does not take people



who are good but not Christian into consideration. Many people, including some Christians, believe that salvation is irrelevant to whether a person is Christian or not, as long as he is morally good or good to others.

Although the concept of sin differs in each of the religions, the concept of good and bad is emphasised. Moral training of children and punishment for their wrongdoing is traditionally strict in Korea. This tendency is not exceptional in Christian religious education. According to Kohlberg (1981), young children's concept of sin is not fully developed. However, the concept of sin and the concept of punishment by God are sometimes over-emphasised in young children's (aged under 5) Bible education classes (Kim 1996:185). In fact, in children's religious education in Korea, terms like sin, judgement, forgiveness, rebirth (being born again) and salvation are frequently used, and are often found in children's songs. This might lead children to have fatalistic or legalistic concepts of God that cause them to believe that God always punishes bad deeds, loves only good people and does not love people who do something bad (Roux 1988b:49).

Therefore, it is meaningful to investigate Korean children's concept of sin. In relation to the concept of sin, it is also necessary to study what children understand about "rebirth" and "salvation", which are often part of children's Bible education in Korea.

The concept of sin was tested from three different main viewpoints:

- 1) How do children understand the concepts of sin and forgiveness?
- 2) How far can children understand the meaning of rebirth or salvation?
- 3) Children's legalistic concept of God as it relates to the concept of sin.

### 5.9.1 CONCEPT OF SIN AND FORGIVENESS

#### Question 1: What do you think is the worst sin?

- a) Telling a lie or stealing something
- b) Disobeying my mom or teacher.
- c) Not believing in God.
- d) I don't know.

*Table 1 The Worst Sin*

Pre-School	N(70) (%)	25(35.7)	5(7.1)	25(35.7)	3(4.3)	12(17.2)
Jr. Primary	N(74) (%)	40(54.1)	1(1.3)	30(40.5)	1(1.3)	2(2.7)
All	N (144) (%)	65(45.1)	6(4.2)	55(38.2)	4(2.8)	14(9.7)
<i>The worst sin</i>		<i>Lie, theft</i>	<i>Disobedience</i>	<i>Disbelief</i>	<i>Don't know</i>	<i>Other</i>



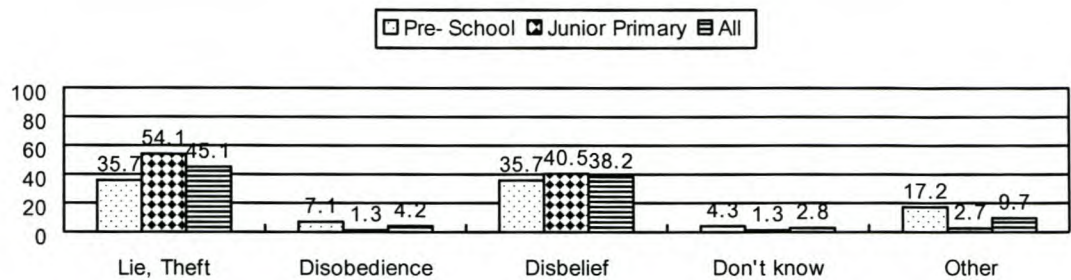


Figure 1 The Worst Sin

Nearly half the children (49.3%) believed that the worst sin in God’s eyes was doing *something wrong or immoral* rather than *disbelief in God* (38.2%), and there were no significant differences between the pre-school phase and junior primary phase. Understanding the fundamental characteristics of sin is still troublesome for young children, because their concept of sin is not fully developed yet. Their concept of sin is closely related to morality rather than a belief in God.

Question 2: Which of the two situations is worse? (cf. Kohlberg 1981)

- a) To purposely break one cup.
- b) To break four cups by mistake.

Table 2 Which is Worse?

Pre-School	N(70) (%)	43(61.4)	26(37.1)	1(1.4)
Jr. Primary	N(74) (%)	55(74.3)	18(24.3)	1(1.4)
All	N(144) (%)	98(68)	44(30.6)	2(1.4)
Worse sin		On purpose	By Mistake	Other

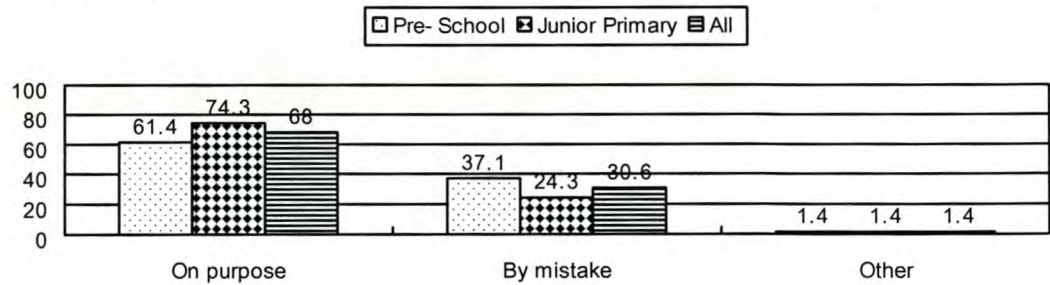


Figure 2 Which is Worse?

30.6% of the children answered that breaking four cups by mistake was worse than breaking one cup intentionally. This is because young children are pre-moral and judge the severity of their wrongdoing by the quantity of damage they cause. The older the children were (74.3%) the higher the percentage was of children’s understanding of the concept of good and bad, and this declined slightly in younger children (61.4%). Overall, 68% answered that intentionally breaking one cup was a worse sin than breaking four cups by mistake, regardless of the results they caused.

Question 3: Who do you think does not sin at all among these people?

- a) The mother of Jesus (Mary)



- b) Pastors.
- c) A newborn baby.
- d) All people sin.

Table 3 Who does not Sin?

Pre-School	N(70) (%)	1(1.4)	19(27.1)	15(21.4)	24(34.3)	10(14.3)	1(1.4)
Jr. Primary	N(74) (%)	12(16.2)	18(24.3)	11(14.9)	33(44.6)	0(0)	0(0)
All	N(144) (%)	13(9)	37(25.7)	26(18.1)	57(39.6)	10(6.9)	1(0.7)
Who does not sin?		Mary	Pastor	Baby	Nobody	Other	Don't know

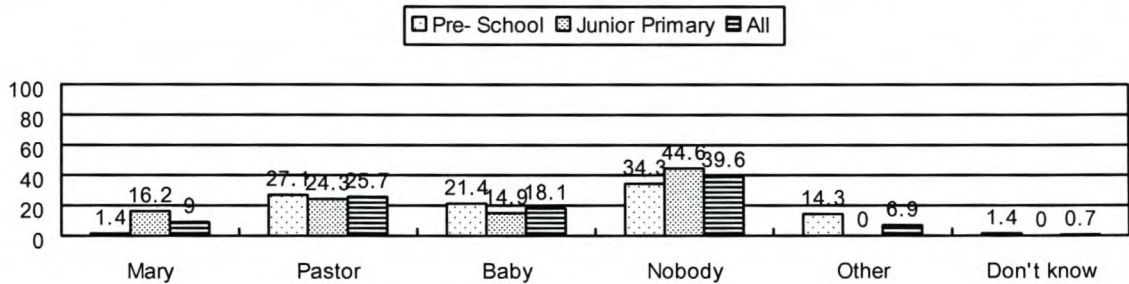


Figure 3 Who does not Sin?

Figure 3 manifests that 25.7% of children thought that *pastors* do not sin and 18.1% of them considered *newborn babies* are not sinful either. 16.2% of junior primary children gave their opinions that *the mother of Jesus* is not guilty at all. This percentage might be increased, if this question were posed to Roman Catholic children.

#### Question 4: Do you believe that God (or Jesus) forgives your wrongdoing?

- a) I am too naughty to be forgiven.
- b) I believe in God's forgiveness.
- c) I am not sure about God's forgiveness.
- d) I don't know anything about it.

Table 4 Does God Forgive You?

Pre-School	N(70) (%)	3(4.3)	46(65.7)	18(25.7)	1(1.4)	2(2.9)
Jr. Primary	N(74) (%)	2(2.7)	58(78.4)	12(16.2)	2(2.7)	0(0)
All	N(144) (%)	5(3.5)	104(72.2)	30(20.8)	3(2.1)	2(1.4)
Does God Forgive You?		Too naughty	Forgives	Not sure	Other	Don't know



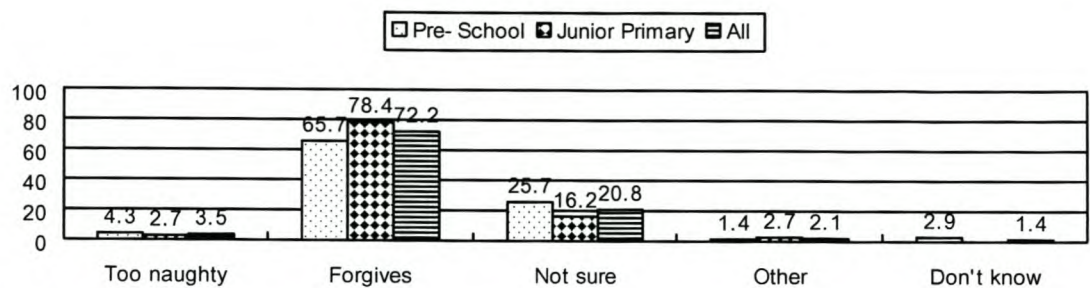


Figure 4 Does God Forgive You?

A large percentage of children (72.2%) were *certain* of God’s forgiveness and 20.8% of them were *not sure* of God’s act of forgiving. However, only 3.5% of the children had a *fatalistic view of God* and considered themselves too naughty to be forgiven.

Question 5(A): How can your sins be forgiven by God?

- a) By regretting them and punishing myself.
- b) By confessing them to God, Buddha or any other god
- c) I don’t need any of God’s forgiveness.
- d) By confessing them to God through prayer.

Table 5(A) How Can I be Forgiven?

Pre-School	N(70) (%)	7(10)	4(5.7)	0(0)	52(74.3)	5(7.1)	2(2.9)
Jr. Primary	N(74) (%)	13(17.6)	5(6.8)	1(1.4)	52(70.3)	1(1.4)	2(2.7)
All	N(144) (%)	20(13.9)	9(6.3)	1(0.7)	104(72.2)	6(4.2)	4(2.8)
How can I be forgiven?		Regret	Pray to any god	No need	Pray to God	Other	Don't know

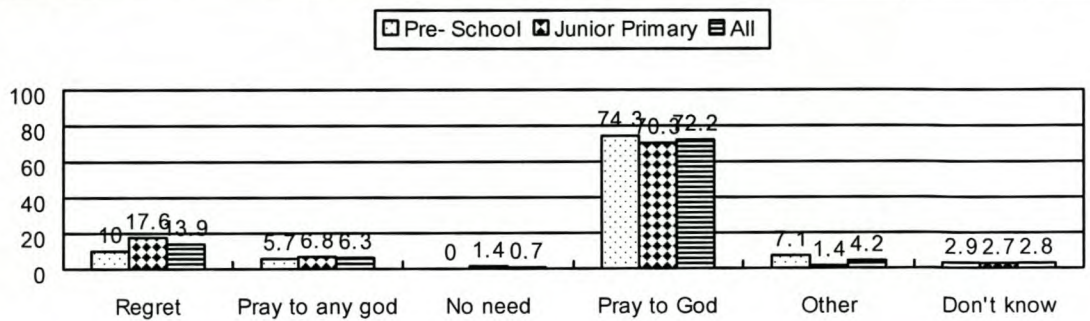


Figure 5(A) How Can I be Forgiven?

Quite a number of children (72.2%) were convinced that they can be forgiven through prayer, and 13.9% of children pointed out self-regret as a way for forgiveness. However, only 6.3% of children referred to a prayer offered to Buddah or any other gods as a way to forgiveness.



### Question 5(B): Religious background and concept of forgiveness

Table 5(B): Religious Background and Concept of Forgiveness

One parent	Xn	N(35) (%)	7(20)	1(2.9)	0(0)	24(68.6)	2(5.7)	1(2.9)
Two parents	Xn	N(81) (%)	7(8.6)	4(4.9)	1(1.2)	64(79)	3(3.7)	2(2.5)
Buddhist parents		N(1) (%)	0(0)	1(100)	0(0)	0(0)	0(0)	0(0)
Atheistic parents		N(27) (%)	6(22.2)	3(11.1)	0(0)	16(59.3)	1(3.7)	1(3.7)
All		N(114) (%)	20(13.9)	9(6.3)	1(0.7)	104(72.2)	6(4.2)	4(2.8)
How Can I be Forgiven?			Regret	Any god	No need	Pray to God	Other	Don't know

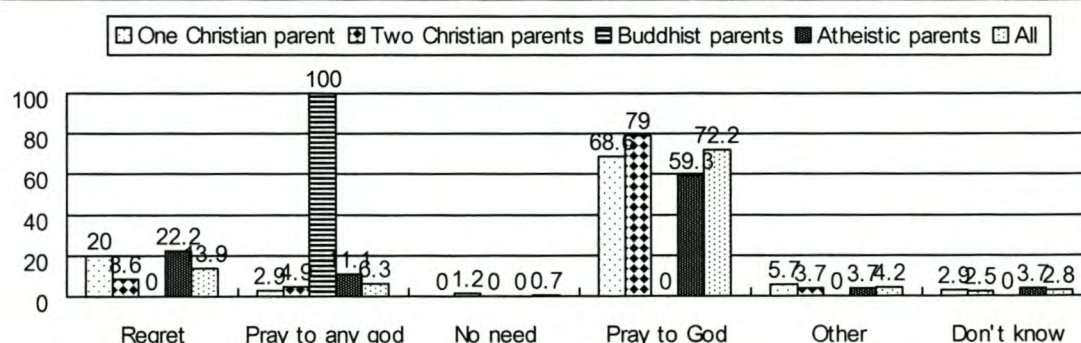


Figure 5(B): Religious Background and Concept of Forgiveness

According to the analysis of religious backgrounds and the concept of forgiveness, children of two Christian parents most frequently (79%) answered that their sins can be forgiven by praying to God. 68.6% of children of one Christian parent and 59.3% of children of non-religious parents had the biblical concept of sin. There was only one child of Buddhist parents and he stated that forgiveness can be gained by praying to any god. Among the children who showed pluralistic concepts of forgiveness, half of them came from non-religious homes, and the other half had Christian backgrounds. This indicates that non-biblical concepts of God affected the concept of forgiveness in children from Christian families.

## 5.9.2 UNDERSTANDING OF THE MEANING OF REBIRTH OR SALVATION

### Question 1: Can you explain what "Jesus' blood cleanses me" means?

- Jesus makes me clean and pretty.
- Jesus' blood is very clean.
- Jesus forgives my sin.
- I don't understand the idea.



*Table 6 Jesus' Blood Cleanses Me*

Pre-School	N(70) (%)	10(14.3)	6(8.6)	21(30)	32(45.7)	1(1.4)
Jr. Primary	N(74) (%)	8(10.8)	5(6.8)	45(60.8)	16(21.6)	0(0)
All	N(144) (%)	18(12.5)	11(7.6)	64(44.4)	48(33.3)	1(0.7)
<i>Jesus' blood cleanses me</i>		<i>Make me pretty</i>	<i>Clean blood</i>	<i>Forgiveness</i>	<i>Don't know</i>	<i>Other</i>

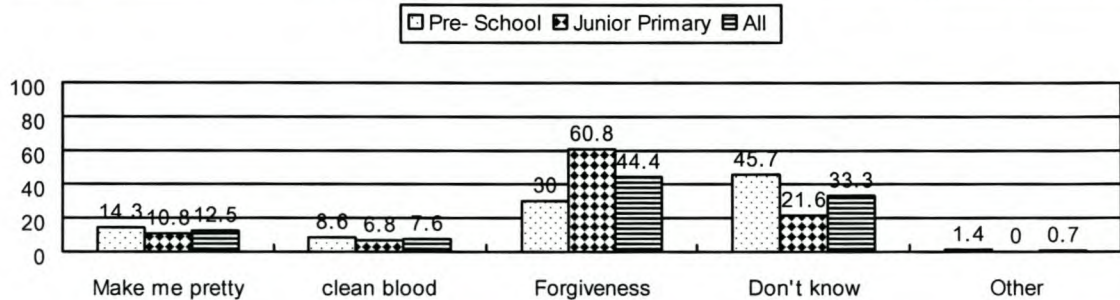
*Figure 6 Jesus' Blood Cleanses Me*

Figure 6 shows that the terms of “*Jesus' blood cleanses me*” presented young children with difficulties in understanding. 28.6% of pre-schoolers understood the symbolic meaning, and 14.3% of them had a literal understanding of the phrase. The number of older children (60.8%) who understood the metaphoric meaning was double the number of pre-schoolers (30%) who did. In summary there were twice as many pre-schoolers (45.7%) as older children (21.6%) who did not comprehend the phrase.

#### **Question 2: Do you know what "being born again" means?**

- Being a child of God through believing in Jesus.
- Going back into my mom's womb and being born again.
- Changing one's mind and trying to be good.
- I don't know.

*Table 7 Being Born Again*

Pre-School	N(70) (%)	6(8.6)	5(7.1)	23(32.9)	33(47.1)	3(4.3)
Jr. Primary	N(74) (%)	1(1.4)	7(9.5)	35(47.3)	31(41.9)	0(0)
All	N(144) (%)	7(4.9)	12(8.3)	58(40.3)	64(44.4)	3(2.1)
<i>Being born again</i>		<i>Physical Birth</i>	<i>Being good</i>	<i>Spiritual birth</i>	<i>Don't know</i>	<i>Other</i>



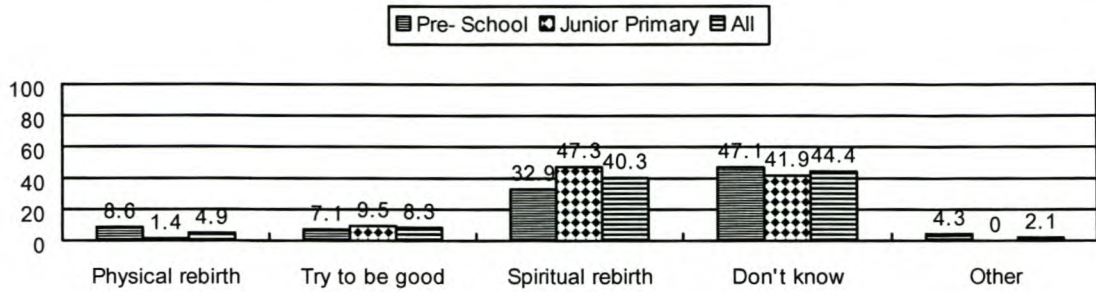


Figure 7 Being Born Again

Figure 7 also shows that the abstract term of “being born again” was difficult for young children to understand. The number of the children (40.3%) who understood the spiritual meaning of the sentence and the number of children (44.4%) who didn’t understand the meaning were almost equal. 8.3% of children regarded being born again as trying to be good, but only 4.9% understood it as a physical rebirth.

### 5.9.3 LEGALISTIC CONCEPT OF GOD RELATING TO THE CONCEPT OF SIN

#### Question 1: Does God only love those who are good?

- a) Yes
- b) Maybe
- c) No

Table 8 Does God Only Loves the Good?

Pre-School	N(70) (%)	31(44.3)	31(44.3)	8(11.4)
Jr. Primary	N(74) (%)	24(32.4)	41(55.4)	9(12.2)
All	N(144) (%)	55(38.2)	72(50)	17(11.8)
Does God only love the good?		Yes	No	Don't know

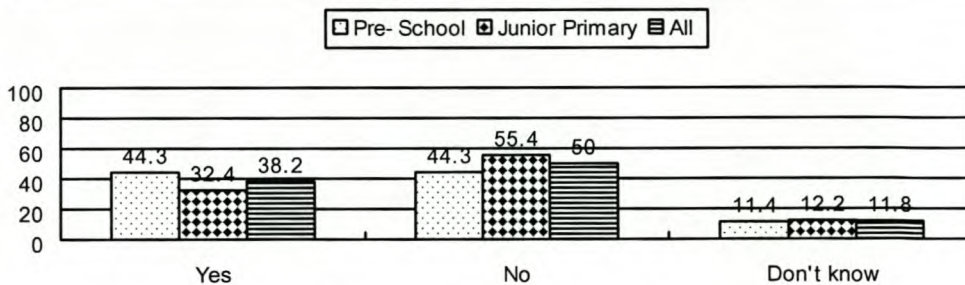


Figure 8 Does God Only Loves the Good?

Half of the children (50%) responded that not only the good but also the bad are the objects of God’s love, because *God loves everybody*. 38.2% of them answered that *God only loves good people*, and this might be because of their strong concept that “The good are rewarded and the bad are punished”.

#### Question 2: Is the following sentence true? “God leaves you when you do something wrong, because he does not love you any more”.

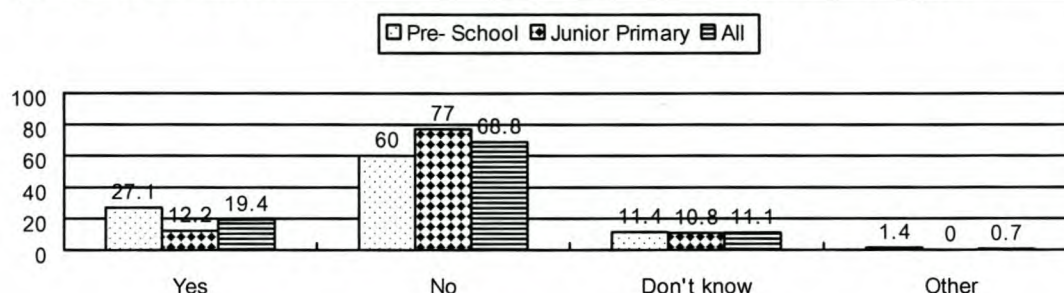
- a) Yes.



- b) Maybe.  
c) No.

*Table 9 Does God Leave You?*

Pre-School	N(70) (%)	19(27.1)	42(60)	8(11.4)	1(1.4)
Jr. Primary	N(74) (%)	9(12.2)	57(77)	8(10.8)	0(0)
All	N(144) (%)	28(19.4)	99(68.8)	16(11.1)	1(0.7)
<i>Does God leave you?</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>	<i>Etc.</i>



*Figure 9 Does God Leave You?*

68% of the children had a positive understanding of *God's consistent love* regardless of their moral condition, while 19.4% of them believed *that God leaves people when they do something wrong*. The number of pre-schoolers (27.1%) who have this legalistic and negative concept of God was more than twice as many as the older children (12.2%).

#### 5.9.4 SUMMARY OF CONCEPT OF SIN

1) The research shows that a child's concept of sin could possibly be linked to their moral development. Pre-schoolers' concept of good and evil is not fully developed, while junior primary children are more aware of God's justice and sin. Less than a half of the children believed that *disbelief* is the worst sin (38.2%), and that there is no one who does not sin (39.6%). 30.6% of children failed to relate the severity of their sins to their *intentions or will*, and instead believed that the amount of sin or damage they caused was equal to the severity of their sins. However, quite a number of children (72.2%) were still positive in applying *God's forgiveness* to themselves. The Biblical concept of forgiveness was found in children from Christian families more than children from non-Christian families. However, most children did not agree with the pluralistic concept of forgiveness that sins can be forgiven by praying to any gods. Therefore the conclusion that can be drawn is that children can develop the right concept of religiousness with appropriate education even when living in a multi-religious society.

2) The questions about "*cleansing of sins*" and "*being born again*" which require abstract thinking ability were not understood by young children as indicated by the many "*don't know*" answers. Those terms should be replaced by easier words accompanied by a proper explanation to assist children in understanding them.



3) Some of the children (27.1% of pre-schoolers, 12.2% of junior primary children) showed their *legalistic and fatalistic view of God* by saying that God loves only good people and that He leaves them when they do something wrong. This understanding may be based on their moralistic concept of “God rewards the good, punishes the bad” and a question of some sort of reciprocity between the child and God, namely “If I am bad to God, God will be bad to me”(cf. Kohlberg 1981:341). Assuring children about the unconditional and everlasting love of God in order to give them a feeling of security is an important task in children’s education.

### 5.10 CONCEPT OF HEAVEN

Death and life after death is also a religious concept (Tamminen 1991:247). Korean people’s perception of death and life after death is based primarily on Buddhism and Confucianism. The Buddhist concept of transmigration and Sukkavati (paradise) or the nether regions (hell) are closely related to the concepts of good and bad (Kim 1992:42). In other words, Buddhists believe that people go to Sukkavati or the nether world or they become reincarnated after death according to their deeds in their lifetime.

Confucianism taught that by worshipping their ancestors people would overcome and cope with the difficulties in life through the benevolence of their ancestors (Kim 1992:57). Many atheists in Korea believe that there is nothing after death. They do not believe in the existence of heaven or hell, and show no interests in life after death. However, they often say that if there is a heaven or Sukkavati, people who are morally good will go there. In other words, Korean people generally believe that the good can go to paradise or Sukkavati regardless of their religion. Often, having a religion is only regarded as an effective way to live a good life, not as the absolute way to salvation as taught by Christianity.

Although the biblical concept of death was introduced to Koreans when Christianity arrived in Korea, the majority of Korean people still hold on to the traditional concepts of the world after death. Some church-going people do not understand or believe in the biblical concept of heaven nor do they hold any convictions about entering the kingdom of God by having faith in God alone (Chung 1989:39).

The problem of death is a part of very young children's questions (Tamminen 1991:248). They come into contact with death by hearing the news of death caused by war, accidents, killing or disease or by watching scenes relating to a death or funeral on TV and films.

It is necessary to investigate what concepts of death and “after life” (heaven) Korean children have and how they connect these to their beliefs in God. It is important to determine any confusion or misconceptions children may have about the biblical concept of death, as there are differences between Christianity and other religions or beliefs.

For the investigation of children's concept of death, the following questions need to be answered:

- 1) To what extent do children think about death?
- 2) What are children's concepts and beliefs of heaven?
- 3) What are children’s concepts of salvation?



5.10.1 CONCEPT OF DEATH

**Question 1:** A projective photo in which a boy and a girl are standing at a grave was used (cf. Tamminen 1991:251). (see Appendix E) A text was attached to the photograph: **"Soo-Chul and Mina visited their grandfather's grave. How do you think they felt at the grave?"**

- a) They were sad missing their grandpa.
- b) They were fearful of death.
- c) They had hope to see their grandpa in heaven.

Table 1 Concept of Death

Pre-School	N(82) (%)	31(37.8)	7(8.5)	32(39)	9(11)	3(3.7)
Jr. Primary	N(83) (%)	12(14.5)	3(3.6)	56(67.5)	6(7.2)	6(7.2)
Primary	N(165) (%)	43(26.1)	10(6.1)	88(53.3)	15(9.1)	9(5.5)
Concept of death		Sad	Fearful	Heaven	Other	Don't know

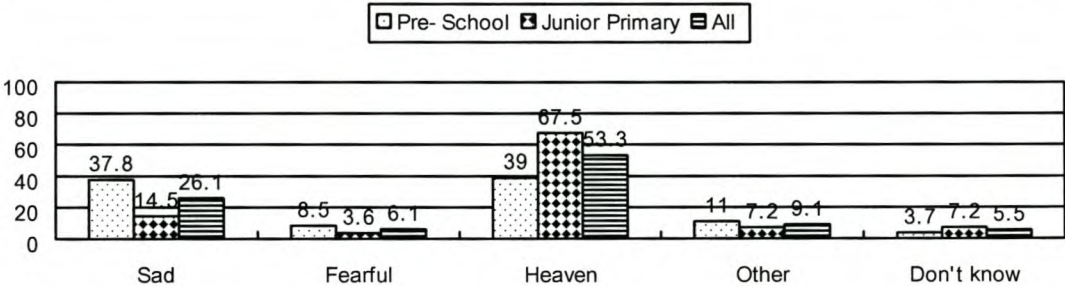


Figure 1 Concept of Death

More pre-schoolers (37.8%) than the older children (14.5%) expressed the idea of death in an *emotional* way, and more junior primary children (67.5%) than pre-schoolers (39%) linked the concept of death to the concept of *heaven*. One child (girl, 7) expressed her belief in life after death saying “When I go to heaven, I will surely meet my dad, who died two years ago”. Very few children (6.1%) expressed a negative response about death.

5.10.2 CONCEPT OF HEAVEN

**Question 1:** Do you believe that there really is heaven?

- a) Yes, because the Bible tells us so.
- b) Yes, I somehow think there is heaven.
- c) Nobody can tell until we see heaven with our own eyes.
- d) There is no such thing as heaven.



Table 2 Existence of Heaven

Pre-School	N(82) (%)	68(82.9)	11(13.4)	0(0)	1(1.2)	2(2.4)
Jr. Primary	N(83) (%)	79(95.2)	2(2.4)	2(2.4)	0(0)	0(0)
All	N(165) (%)	147(89.1)	13(7.9)	2(1.2)	1(0.6)	2(1.2)
Existence of heaven		Exists	Don't know	Not exist	Other	Don't know

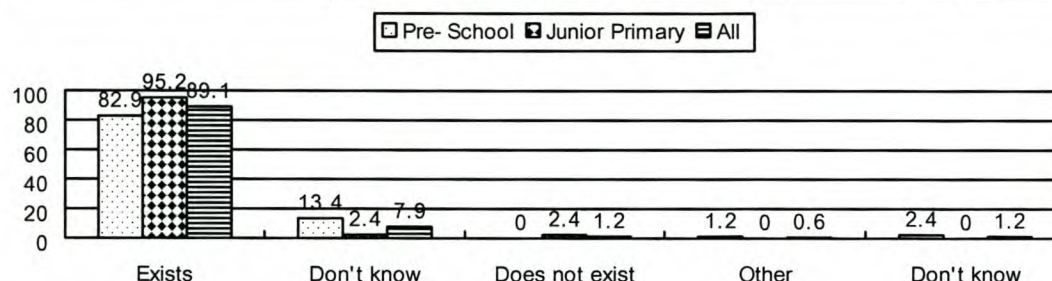


Figure 2 Existence of Heaven

A large percentage of children (89.1%) had a strong, positive belief about *the existence of heaven*, and only 1.2% of children believed that heaven is non-existent.

**Question 2: If you believe that there really is a heaven, give a reason.**

- The Bible tells us so.
- I somehow think there is heaven.

Table 3 Concept of Heaven

Pre-School	N(82) (%)	44(53.7)	22(26.8)	11(13.4)	5(6.1)
Jr. Primary	N(83) (%)	61(73.5)	12(14.5)	5(6)	5(6)
All	N(165) (%)	105(63.6)	34(20.6)	16(9.7)	10(6.1)
Concept of heaven		Bible tells	Suppose	Other	Don't know

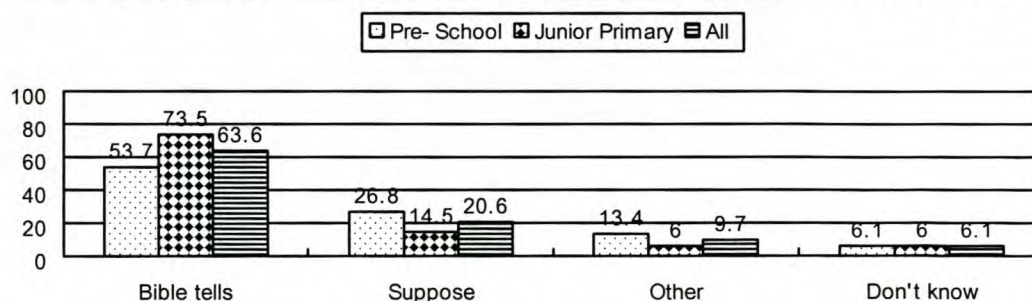


Figure3 Concept of Heaven

63.6% of children confirmed that their belief of heaven is based on *the Bible*, and the older children (73.5%) were more convinced of the biblical concept of heaven than pre-schoolers (53.7%). Some of the young children expressed that their belief system is largely dependent on the religious environment surrounding them saying, "I believe that there is heaven, because my mother tells me so".



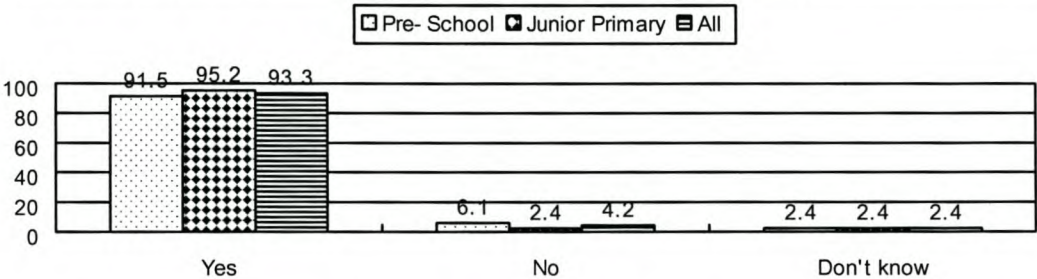
**Question 3: What is heaven like?**

(In order to investigate the concept of what is heaven like, six true or false sub-questions were asked.)

**Question 3(A): Heaven is a beautiful, lovely and bright place (true, false)**

*Table 4 Beautiful Place*

Pre-School	N(82) (%)	75(91.5)	5(6.1)	2(2.4)
Jr. Primary	N(83) (%)	79(95.2)	2(2.4)	2(2.4)
All	N(165) (%)	154(93.3)	7(4.2)	4(2.4)
<i>A beautiful place</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>



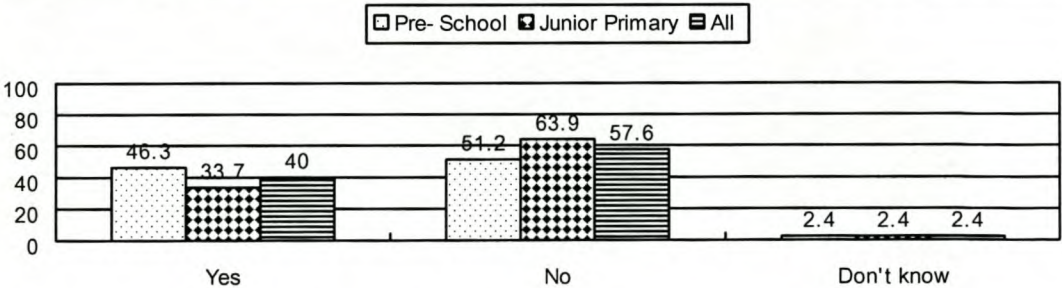
*Figure 4 Beautiful Place*

The majority of children (93.3%) agreed that heaven is a *beautiful place*.

**Question 3 (B): Heaven is like a huge house made of clouds (true, false).**

*Table 5 House Made of Clouds*

Pre-School	N(82) (%)	38(46.3)	42(51.2)	2(2.4)
Jr. Primary	N(83) (%)	28(33.7)	53(63.9)	2(2.4)
All	N(165) (%)	66(40)	95(57.6)	4(2.4)
<i>A house made of clouds</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>



*Figure 5 House Made of Clouds*

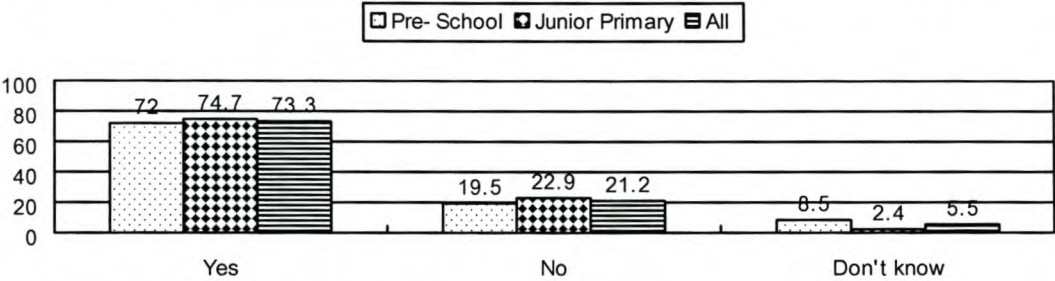
40% of children indicated that they had a fantastic and self-centred concept of heaven by expressing that heaven is a *big house made of clouds*. This tendency was more notable in the younger children.



**Question 3(C): Heaven is a place where God, Jesus and angels live (true, false).**

*Table 6 God, Jesus and Angels Live*

Pre-School	N(82) (%)	59(72)	16(19.5)	7(8.5)
Jr. Primary	N(83) (%)	62(74.7)	19(22.9)	2(2.4)
All	N(165) (%)	121(73.3)	35(21.2)	9(5.5)
<i>God, Jesus and angels live</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>



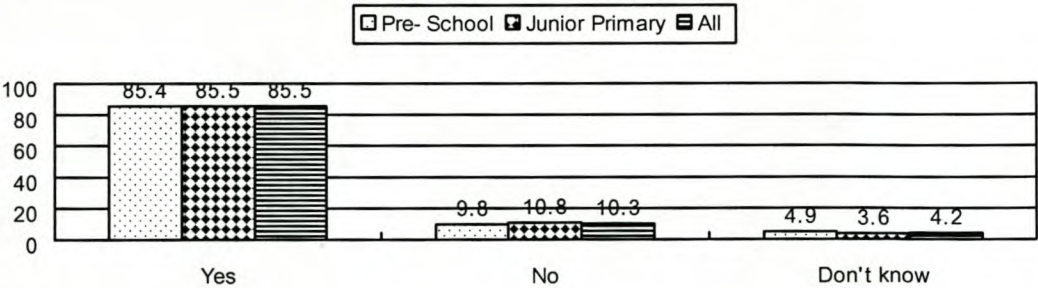
*Figure 6 God, Jesus and Angels Live*

The majority of the children (73.3%) said that heaven is a dwelling place *where God, Jesus and angels* live. No great difference between the grades was evident in their responses to this question.

**Question 3(D): No more death and sorrow (true, false).**

*Table 7 No More Death and Sorrow*

Pre-School	N(82)(%)	70(85.4)	8(9.8)	4(4.9)
Jr. Primary	N(83)(%)	71(85.5)	9(10.8)	3(3.6)
All	N(165) (%)	141(85.5)	17(10.3)	7(4.2)
<i>No more death and sorrow</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>



*Figure 7 No More Death and Sorrow*

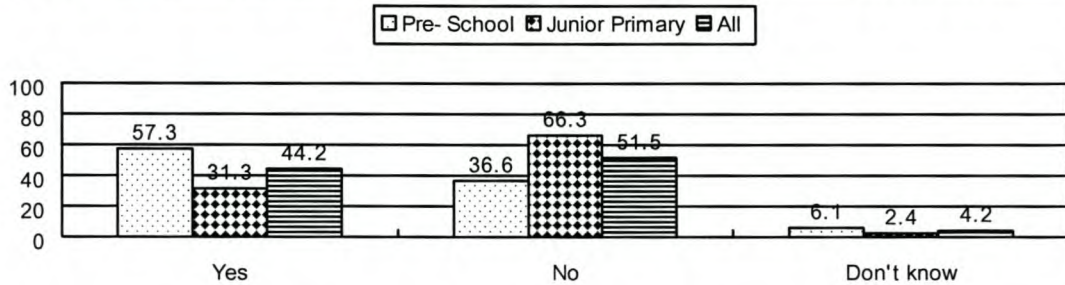
Figure 7 indicates that children are very *positive* as far as their feelings linked to the idea of heaven are concerned. 85.5% of children said that there is no more death and sorrow in heaven, and no difference between the older and younger children could be found in this regard.



**Question 3(E): There is the River of Life in heaven in which we can swim (true, false).**

*Table 8 Swim in the River of Life*

Pre-School	N(82)(%)	47(57.3)	30(36.6)	5(6.1)
Jr. Primary	N(83)(%)	26(31.3)	55(66.3)	2(2.4)
All	N(165) (%)	73(44.2)	85(51.5)	7(4.2)
<i>Swim in the River of Life</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>



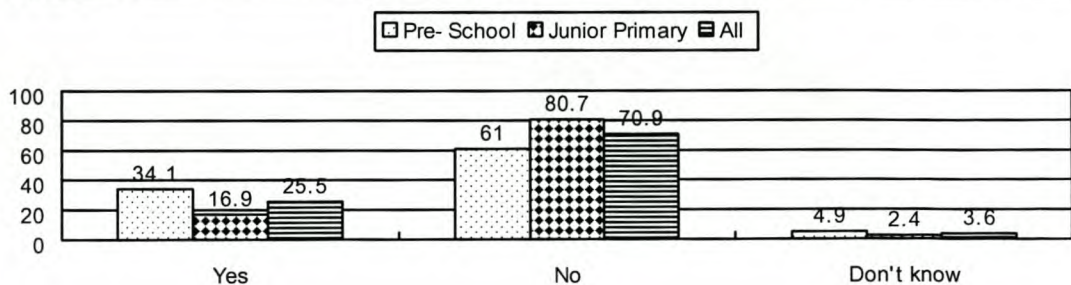
*Figure 8 Swim in the River of Life*

Nearly half the children (44.2%) agreed that they can *swim in the River of Life* and this demonstrates that young children are restricted in their cognition and fall short of conceiving an abstract and symbolic interpretation of heaven. These characteristics of visible, tangible and self-centred thinking were more notable in the younger children's thoughts (57.3%) than the older children's perception (31.3%).

**Question 3(F)(A): Heaven is a place where God, Buddha, Confucius and other gods live together (true, false).**

*Table 9(A) Confucius, Buddha and Other Gods Live*

Pre-School	N(82) (%)	28(34.1)	50(61)	4(4.9)
Jr. Primary	N(83) (%)	14(16.9)	67(80.7)	2(2.4)
All	N(165) (%)	42(25.5)	117(70.9)	6(3.6)
<i>Confucius, Buddha and other gods live</i>		<i>Yes</i>	<i>No</i>	<i>Don't know</i>



*Figure 9(A) Confucius, Buddha and Other Gods Live*

25.5% of the children answered that heaven is a place where *Confucius, Buddha and other gods live together*, and 54% of those respondents had Christian parents. This indicates that a multi-religious social background affects children's religious ideas regardless of their religious background at home. Some children might not even know

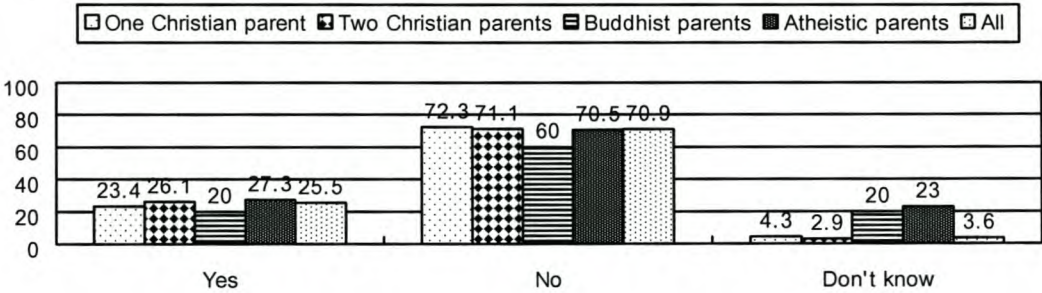


who Buddah and Confucius are. This pluralistic understanding decreased as children move from the pre-school phase to the junior primary school phase.

**Question 3(F)(B): Religious background and pluralistic concept of heaven**

*Table 9(B): Religious Background and Pluralistic Concept of Heaven*

One Christian parent	N(47) (%)	11(23.4)	34(72.3)	2(4.3)
Two Christian parents	N(69) (%)	18(26.1)	49(71.1)	2(2.9)
Buddhist parents	N(5) (%)	1(20)	3(60)	1(20)
Atheistic parents	N(44) (%)	12(27.3)	31(70.5)	1(2.3)
All	N(165)	42(25.5)	117(70.9)	6(3.6)
Pluralistic concept of heaven		Yes	No	Don't know



*Figure 9(B): Religious Background and Pluralistic Concept of Heaven*

Religious background and the pluralistic concept of heaven were studied. According to Table 5(B), children of one Christian parent (72.3%) had the highest percentage of the concept of heaven relating to monotheism, and children of non-Christian parents (27.3%) had the highest percentage of the pluralistic concept of heaven. However, there was no big difference in the concept of heaven between children of different religious backgrounds.

**Question 4: Who can get into heaven after death?**

- a) All the people who live on earth.
- b) Anyone who is good.
- c) People who believe in God, Buddha or any other god.
- d) Only people who believe in God.

*Table 10 Who Can Go to Heaven?*

Pre-School	N(82) (%)	4(4.9)	24(29.3)	3(3.7)	46(56.1)	1(1.2)	4(4.9)
Jr. Primary	N(83) (%)	3(3.6)	17(20.5)	3(3.6)	58(69.9)	2(2.4)	0(0)
All	N(165) (%)	7(4.2)	41(24.9)	6(3.6)	104(63)	3(1.8)	4(2.4)
Who can go to heaven?		Everybody	The good	Xn, Buddhist	Christian	Other	Don't know



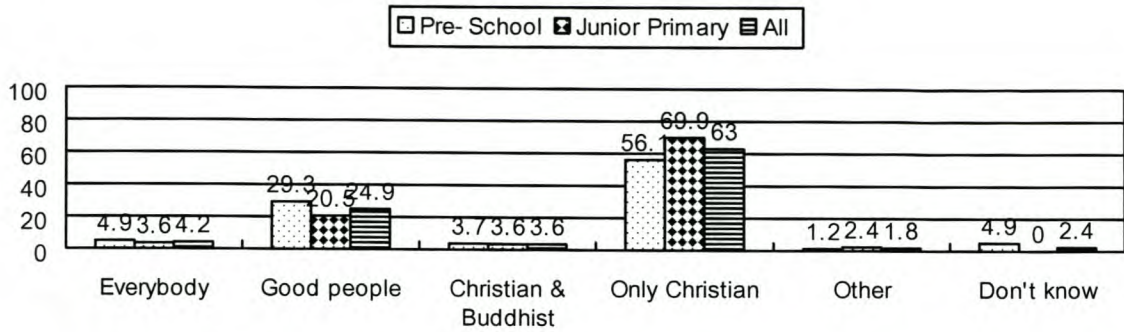


Figure 10 Who Can Go to Heaven?

In the responses to the question “Who can go to heaven after death?”, 63% of children referred to *only Christian*, 24.9% to *good people* and 4.2% to *everybody*. Only 3.6% of children expressed the idea that *people of any religion* can go to heaven. This is contrary to the results of the previous question (3FA), because 25.5% of children said that heaven is a *place where God, Jesus, Buddha and other gods live together*. Children’s responses may have been influenced or changed by the emphasis put on the questions or the circumstances relevant to the questions. Therefore, this contradiction may be explained by the inference that the goodness of people appeals more strongly to children than to believers of religions.

#### Question 5: Where is heaven?

- Somewhere high up in the sky.
- The earth will be transformed (changed) into heaven someday.
- Heaven is in our hearts and does not really exist.
- Somewhere invisible where God and Jesus are. Since it is a spiritual idea, we cannot exactly tell where it is.

Table 11 Where is Heaven?

Pre-School	N(82) (%)	59(72)	3(3.7)	1(1.2)	13(15.9)	6(7.3)
Jr. Primary	N(83) (%)	50(60.2)	1(1.2)	2(2.4)	26(31.3)	4(4.8)
All	N(165) (%)	109(66.1)	4(2.4)	3(1.8)	39(23.6)	10(6.1)
Where is heaven?		Sky	Trans- formed	Not exist	Spiritual	Other

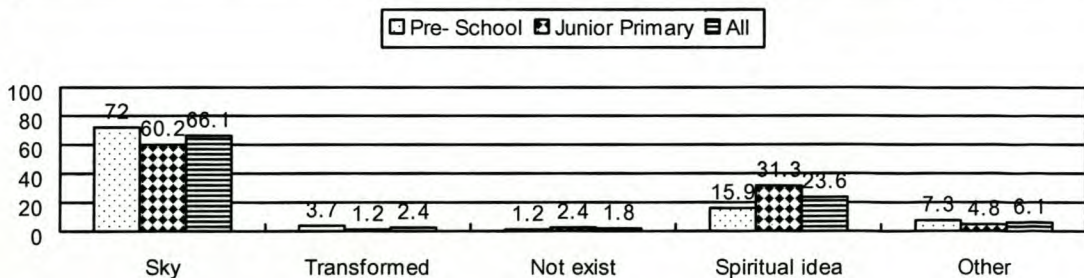


Figure 11 Where is Heaven?



66.1% of the children stated that heaven is *somewhere high up in the sky*. The word in the question “where” may have led to concrete, localised responses. This includes ambiguous references, e.g., “just above the clouds, stars or the rainbow”. However, as the Korean word “ha-neul” used in the sentence means both “sky” and “heaven”, some of these responses might also be abstract and spiritual opinions. 15.9% of pre-schoolers’ responses manifested the *spiritual* idea, and the number of these responses increased to 31.3% among the older children. Children who chose statements that *deny* the existence of heaven were scarce (1.8%).

**Question 6: How can you reach heaven after death?**

- a) By riding on a bus or train to heaven.
- b) By riding on the clouds or sliding on the rainbow.
- c) By riding the wings of the angels.
- d) By the way only God knows.

Table 12 How Can You Reach Heaven?

Pre-School	N(82) (%)	9(11)	9(11)	18(22)	22(26.8)	1(1.2)	23(28)
Jr. Primary	N(83) (%)	8(9.6)	9(10.8)	11(13.3)	52(62.7)	0(0)	3(3.6)
All	N(165) (%)	17(10.3)	18(10.9)	29(17.6)	74(44.9)	1(0.6)	26(15.8)
How can you reach heaven?		Bus	Rainbow	Angel	God's way	Other	Don't know

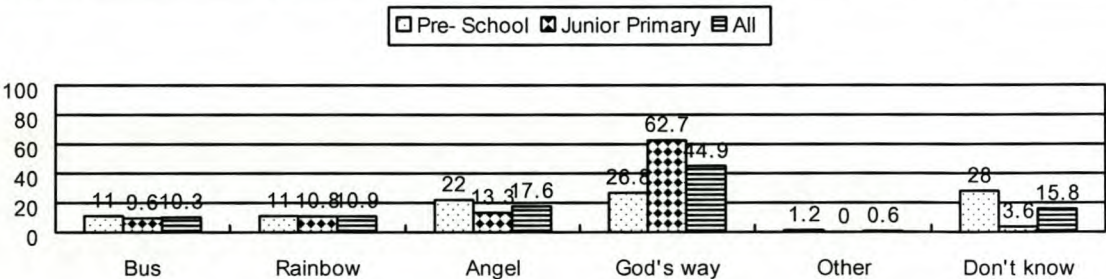


Figure 12 How Can You Reach Heaven?

Half the children (44.9%) referred to *God's way* as the way to reach heaven, and 38.8% of the children spoke of *concrete means* such as riding on a bus to heaven, the wings of angels or sliding on the rainbow. Children might adopt the idea of riding on a bus from the songs such as “Gospel bus to heaven”, “Gospel train to heaven” without grasping the symbolic meaning of the songs. Adopting a fairytale style in children’s Bible stories or children’s songs, e.g., “Let’s ride on the rainbow”, “Let’s fly up to heaven” might contribute to children’s idea of riding on the wings of angels. 28% of pre-schoolers said that they had no idea about the way to reach heaven, but the number of this response dropped to 3.6% with junior primary school age.

**Question 7: Which colour do you want to use when you draw what heaven is alike?**

- a) Red
- b) Yellow



- c) White
- d) Black

Table 13 Colour of Heaven

Pre-School	N(82) (%)	20(24.4)	24(29.3)	21(25.6)	0(0)	17(20.7)
Jr. Primary	N(83) (%)	7(8.4)	27(32.5)	45(54.2)	0(0)	4(4.8)
All	N(165) (%)	27(16.4)	51(30.9)	66(40)	0(0)	21(12.7)
Colour of Heaven		Red	Yellow	White	Black	Other

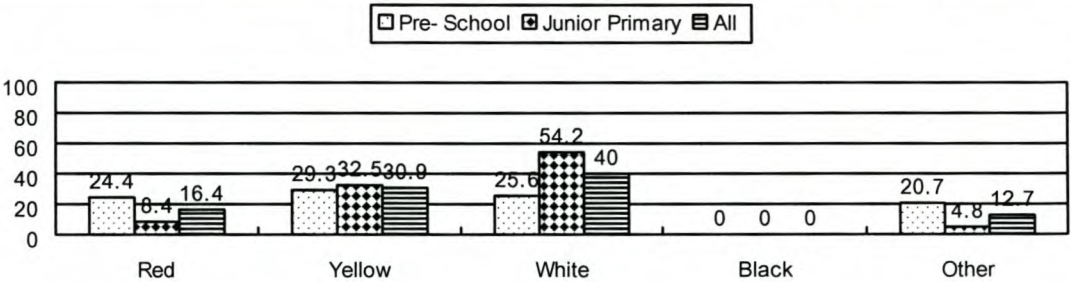


Figure 13 Colour of Heaven

40% of children referred to *white* as the colour that may represent heaven, 30.9% to *yellow*, 16.4% to *red*. 20.7% of children mentioned other colours, e.g., blue, pink, orange or green, and some of the responses included answers such as “all the colours except blue”, “rainbow colours”. However, no child indicated the colour *black*. The younger children’s choices of bright and pretty colours suitable for heaven reflects their positive concept of heaven.

5.10.3 CONCEPT OF SALVATION

Question 1: What does “being saved” mean?

- a) Receiving 10-Won instead of 9-Won.
- b) Going to heaven by doing good deeds.
- c) Becoming a good person by believing in Jesus.
- d) Becoming a child of God by believing in Jesus.

Table 14 Meaning of Salvation

Pre.	N(82) (%)	4(4.9)	13(15.9)	8(9.7)	31(37.8)	11(13.4)	15(18.3)
Jr.	N(83) (%)	4(4.8)	11(13.3)	3(3.6)	57(68.7)	0(0)	8(9.6)
All	N(165) (%)	8(4.8)	24(14.5)	11(6.7)	88(53.3)	11(6.7)	23(13.9)
Meaning of salvation		Money	Good deeds	Good person	Child of God	Other	Don't know



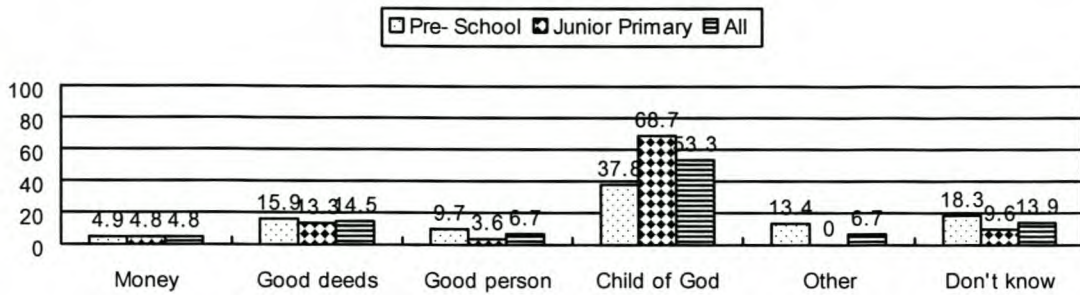


Figure 14 Meaning of Salvation

The children had difficulty understanding the abstract meaning of “salvation”, and 20.6% of the children interpreted it differently or admitted their ignorance of it. 14.5% of children referred to going to heaven by doing *good deeds*, and 6.7% to becoming a good person through Christian belief. A few children (5.8%) may have chosen 9 won, because in the Korean language “salvation” is a homonym to “*nine Won*”. Therefore they may have thought salvation is earning “nine Won” instead of “ten Won”, which is pronounced differently from salvation. Approximately half of respondents (53.5%) chose the answer that represents a *spiritual* meaning.

#### 5.10.4 SUMMARY OF CONCEPT OF HEAVEN

1) A little more than a half of the children positively linked the concept of *death* to the concept of *heaven*. Most children had a strong belief in *the existence of heaven*, and this belief is uncompromisingly based on *the Bible*. Children were assertive in their responses using positive adjectives such as “*beautiful*”, “*joyful*”, “*full of light*” relating to heaven. Children considered heaven as a *happy* place without death or sorrow, and the colours they chose for heaven were *bright* and *colourful*. A concrete, fantastic and self-conscious concept was still notable in children’s thoughts, and heaven was often described in substantial and physical terms. Despite cognitive restrictions, most of the children were aware that heaven is *a place where God, Jesus and angels live*. They may be the group of words children learned somewhere, but they may also contain a non-concrete concept of heaven.

2) Three times as many children believed that *only Christians* can go to heaven than children who believed that *whoever is good* can go to heaven. The children who understood the meaning of *salvation* as *becoming the child of God by believing in Jesus* were also three times as many as children who understood salvation as going to heaven with *good works*. A quarter of the children answered that *Confucius, Buddha and other gods live in heaven* (Q:3) (F)(A), and this pluralism relating to the concept of heaven was found in children from non-Christian families more than children from Christian families. However, in another question (Q:4), most children refused the idea that *people of any religion can go to heaven*. It seems because children are not completely stable in their thinking, they might produce answers that look contradictory according to certain factors such as the character of the question or varieties of suggested answers, or the way the question is asked. Nevertheless, it appears children generally have a sound, biblical understanding of heaven in spite of multi-religious cultural influences. Although many of the responses may have been flat answers given without a thorough understanding of the concepts, there is a clear indication of the positive influence of religious education in Korean churches.



3) Children, especially pre-schoolers, had difficulty understanding the abstract term “*salvation*”. Perhaps this term should have been replaced by an explanation or a simpler word such as: “If we believe in God, we go to the special place called heaven where God and Jesus live. Then we will live with God all the time.”

### **5.11 CONCEPT OF THE BIBLE**

Children's concept of the Bible is important in their religious development. The Bible was introduced to Korea (1786) before Protestantism was introduced into the country (1888). In the beginning the Bible was studied by a few scholars as Western literature rather than the Scripture. Later, the Bible was used as God's word when Catholicism was introduced to Korea in 1789. Catechism based on the Bible was studied more than the actual Bible itself (Kim 1993:62). After Protestantism was introduced to Korea, reading and learning the Bible became one of the most important tasks of believers (Nelson 1995:187). The Bible had been recognised by Korean Protestants as God's word (Kim 1993:63). Bible study has been a main factor in Korea's church growth (Chou 1995:313).

However, the Bible is still regarded by the majority of Korean people, including some church-going people, as a book telling about one specific religion or a book of morals or ethics (Chung 1989:29). No public primary schools are allowed to teach the Bible, the Sutra of Buddhism or the teaching of Confucianism. As mentioned earlier (see 5.5.4) however, in the contents of school subjects, Buddhist or Confucian values are mentioned and emphasised more often than Christian values. This is done to encourage Korean traditional value systems. In addition to this, other theories such as the doctrine of evolution and the theory of spontaneous genesis are introduced as facts in science. Christian children only have biblical instruction for a short time at Sunday school (1 hour), if the Bible is not taught at home. They spend more than 30 hours a week learning other subjects at school which are often contrary to Christian values (junior primary). This results in confusion between Bible teaching and public school education.

In order to help children's religious development through Bible teaching, children's concept of the

Bible needs to be investigated. This investigation was done from the following two viewpoints:

- 1) What kind of a book is the Bible?
- 2) To what extent do children trust the Bible?

#### **5.11.1 CHILDREN'S CONCEPT OF THE BIBLE**

##### **Question 1: Do you know what kind of a book the Bible is?**

(The Bible or a picture of a boy and a girl are reading the Bible was first shown to the children. Then they were asked, “This is the book called the Bible. Do you know what kind of a book the Bible is?”) (see Appendix F). The responses are analysed in the following 4 categories:

- a) The word of God and Jesus
- b) The book for worship
- c) A good book
- d) A story book.



Table 1 Concept of the Bible

Pre-School	N(67) (%)	44(65.6)	6(9.0)	4(6.0)	2(3.0)	11(16.4)
Jr. Primary	N(65) (%)	48(73.9)	1(1.5)	10(15.4)	1(1.5)	5(7.7)
All	N(132) (%)	92(69.7)	7(5.3)	14(10.6)	3(2.3)	16(12.1)
Concept of the Bible		Word of God	Book for worship	Good book	Story book	No answer

Pre-School

Junior Primary

All

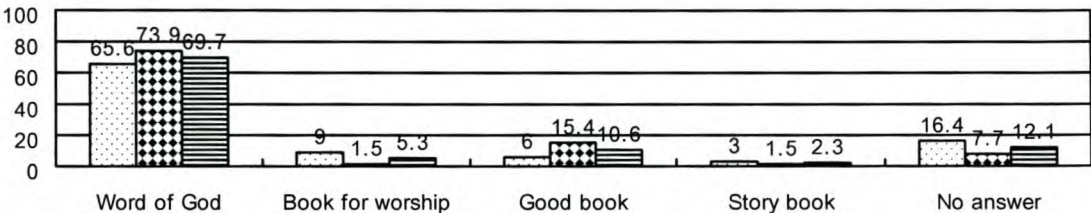


Figure 1 Concept of the Bible

Responses describing the Bible as *the word of God and Jesus* or as *a story about God and Jesus* were clearly the most frequent category of responses at both grades (69.7%). In the reports expressions like these were repeatedly mentioned: “It is the word of God”, “Jesus’ word”, “A book that tells about God and Jesus”, “A book about the life of Jesus”. Two examples of responses showed what they have heard about the Bible from adults, e.g., “It is the living word”, “It is written by the Holy Spirit”, and one child (boy, 8) said that “God wrote the Bible”. 10.6% of children regarded the Bible as a *valuable and good book*. Two examples of responses falling into this content analysis category were “A good book” and “A precious book. It is helps me a lot”. 5.3% of children had a concept of the Bible in connection with the *worshipping of God*, but responses that considered the Bible as a mere story book were quite infrequent (2.3%). “*Don’t know*” responses were more frequent in the pre-schoolers (16.4%), and showed a decrease after that (7.7%).

Question 2: How is the Bible different from other books?

- a) A holy book written by God.
- b) A book written by religious people.
- c) Bigger and thicker than other books.

Table 2 Characteristics of the Bible

Pre-School	N(67) (%)	39(58.2)	2(3)	21(31.3)	5(7.5)
Jr. Primary	N(65) (%)	50(76.9)	8(12.3)	3(4.6)	4(6.1)
All	N(132) (%)	89(67.4)	10(7.6)	24(18.2)	9(6.8)
Characteristics of the Bible		By God	By people	Big and thick	Don't know



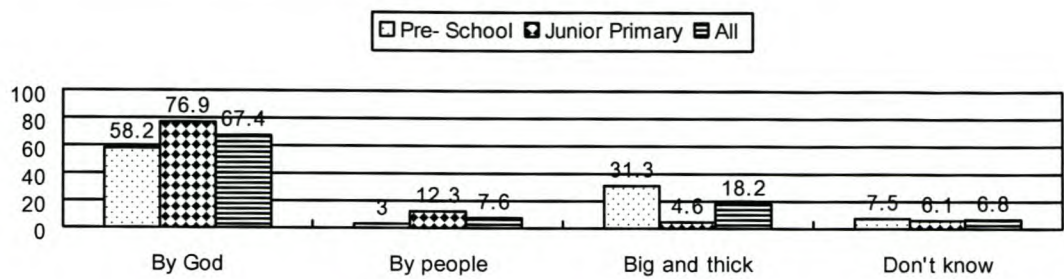


Figure 2 Characteristics of the Bible

Many of the responses (67.4%) appeared to recognise the difference of the Bible from other books saying *the Bible is written by God*. One child responded that “The Bible includes the story of Jesus, while other books don’t”. 31.3% of pre-schoolers wonder about the Bible’s *size and thickness* noting that “The Bible has no pictures”, “The size of the letters in the Bible is smaller than the ones of other books”. However, the responses concerned about the appearance of the Bible dramatically decreased when they became older (4.6%). Children who pointed out *religious people* rather than ordinary people as authors of the Bible were found more among the older group of children (12.3%) than pre-schoolers (3%).

Question 3: What does the Bible mostly tell us about?

- a) Stories about God and Jesus.
- b) Many interesting stories and miracles.
- c) Boring and difficult instructions.
- d) The life of Israelites.

Table 3 The Bible Tells Us About...

Pre-School	N(67) (%)	51(76.1)	5(7.5)	0(0)	9(13.4)	2(3.0)
Jr. Primary	N(65) (%)	49(75.4)	2(3.1)	2(3.1)	9(13.9)	3(4.6)
All	N(132) (%)	100(75.8)	7(5.3)	2(1.5)	18(13.6)	5(3.8)
The Bible tells us about		God	Miracles	Instructions	History	Don't know

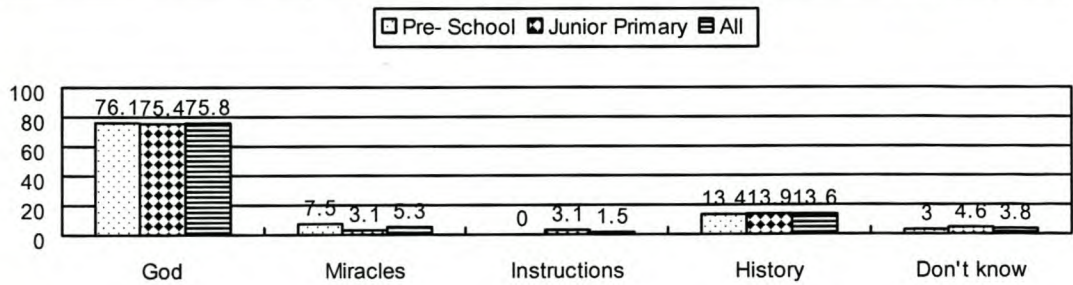


Figure 3 The Bible Tells Us About...

Many of the children (75.8%) were conscious of the fact that the Bible tells about *God and Jesus*, and the responses were nearly the same in both grades (Pre: 76.1%,



Jr: 75.4%). Responses indicating the Bible as *a history of Israelites* (13.6%) were given more often than the replies which focused on the Bible as *stories of miracles* (5.3%) or *boring life instructions* (1.5%).

#### Question 4: Is the Bible helpful for you to believe more in God?

- a) Very much.
- b) A little bit.
- c) Never.
- d) I don't know.

Table 4 Is the Bible Helpful?

Pre-School	N(67) (%)	41(61.2)	5(7.5)	0(0)	21(31.3)
Jr. Primary	N(65) (%)	46(70.8)	10(15.4)	0(0)	9(13.9)
All	N(132) (%)	87(65.9)	15(11.4)	0(0)	30(22.7)
Is the Bible helpful?		Very much	A little	Never	Don't know

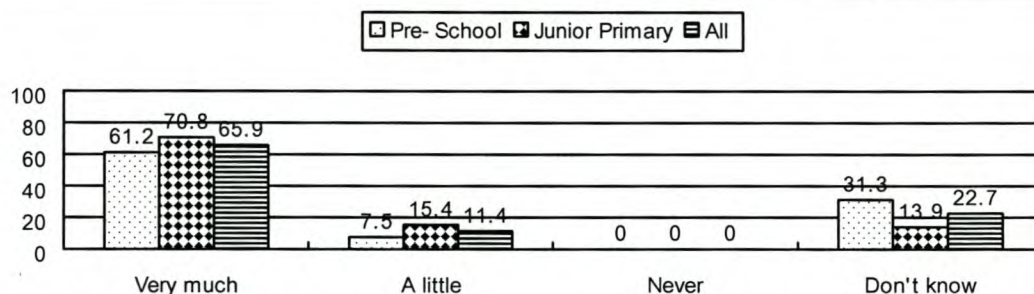


Figure 4 Is the Bible Helpful?

A large percentage of children (65.9%) acknowledged the Bible's influence in *knowing about God*, but, pre-schoolers responded "don't know" three times (31.3%) more than did older children (13.9%).

#### Question 5: If so, please relate any events when this (may have) happened.

Children were asked to describe events where the Bible assisted them. The contents of responses were analysed and classified into the following 4 categories:

- a) The Bible helps me to learn about God and Jesus.
- b) I am comforted through the Bible when I am in trouble.
- c) The Bible strengthens my faith in God.
- d) The Bible helps me to be good.

Table 5 The Bible is Helpful for...

Pre-School	N(67) (%)	7(10.4)	10(14.9)	2(3)	8(11.9)	40(59.7)
Jr. Primary	N(65) (%)	20(30.7)	7(10.8)	4(6.2)	8(12.3)	26(40)
All	N(132) (%)	17(20.5)	17(12.9)	6(4.6)	16(12.1)	66(50)
The Bible is helpful for		Know-ledge	Comfort	Faith	Ethics	Don't know



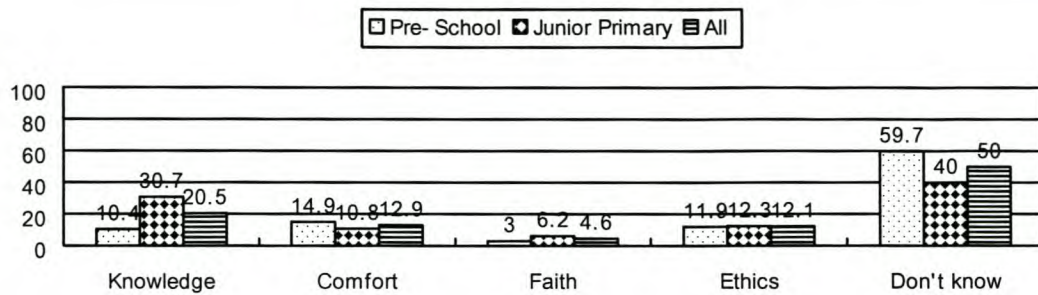


Figure 5 The Bible is Helpful for

Due to the fact that it is hard for young children to describe the detailed events in connection with *the help of the Bible* in spoken words, half of them gave “*don’t know*” answers. Responses coded into the option “The Bible helps me to learn about God and Jesus” involved answers such as: “The Bible helps me to know about God’s love towards me”, “I learn about the cross of Jesus from the Bible”, “The Bible tells me that there is heaven”. Symbolic statements were made in the junior primary grades: “The Bible is like a key”, “The Bible is like a compass for my daily life”. These children might have heard comments that refer to the Bible as a guide or a centripetal force of the spiritual life. One 9-year-old girl gave an interesting answer saying, “I learned one fact from the Bible which is that God and Jesus are brothers”.

12.9% of children referred to the events when they were *in trouble*, e.g., “When I was sick, my mom read the Bible for me and I felt better”, “The Bible encouraged me when I was in trouble”. 12.1% of children make mention of *ethical help* from the Bible: “The Bible helps me to be good”, “The Bible keeps me not to lie”, “The Bible helps me to get along with my sister nicely and to listen to my mom”. A few children (4.6%) pointed out the Bible helped in *strengthening their faith* that: “The Bible helps me to praise God”, “The Bible makes me pray” and “The Bible gives me the wisdom”.

### 5.11.2 CHILDREN'S TRUST IN THE BIBLE

**Question 1: Do you believe that every story in the Bible is absolutely true?**

- Every part of the Bible is truthful.
- Only some parts of the Bible are truthful.
- None of the Bible is truthful.
- I don't know.

Table 6 Truthfulness of the Bible

Pre-School	N(67) (%)	45(67.2)	5(7.5)	4(6.0)	13(19.4)
Jr. Primary	N(65) (%)	56(86.2)	1(1.5)	1(1.5)	7(10.8)
All	N(132) (%)	101(76.5)	6(4.5)	5(3.8)	20(15.2)
Truthfulness of the Bible		Every part	Some parts	None	Don't know



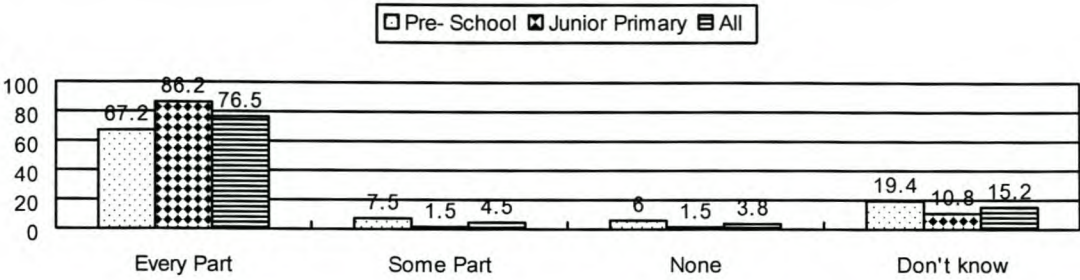


Figure 6 Truthfulness of the Bible

The majority of children (76.5%) showed a strong belief in the *truthfulness of the Bible*. The older children (86.2%) were more *positive* than pre-schoolers (67.2%), and pre-schoolers (19.4%) produced the “*don't know*” answer more than the older children (10.8%). Only very few children (3.8%) doubted the accuracy of the Bible.

**Question 2(A): According to the Bible, God created people, but the school text book says that people come from monkeys. Which instruction do you want to follow, the Bible or the school text book?**

(Two pictures were presented to clarify the question. In one picture, a man and a woman in the Garden of Eden were illustrated representing the Bible’s teachings, especially God's creation. In the other picture, there were several drawings of anthropoids and a human being that showed the process of evolution representing the teaching of a science text book) (see Appendix G)

- a) The Bible.
- b) School books.
- c) I don't know.

Table 7(A) Credibility of the Bible

Pre-School	N(67) (%)	39(58.2)	10(14.9)	18(26.9)
Jr. Primary	N(65) (%)	54(83.1)	5(7.7)	6(9.2)
All	N(132) (%)	93(70.5)	15(11.4)	24(18.2)
Credibility of the Bible		The Bible	School books	Don't know

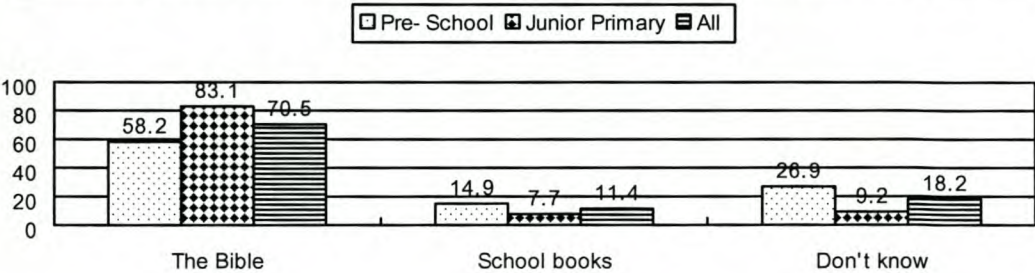


Figure 7(A) Credibility of the Bible

The majority of responses (70.5%) agreed with the *credibility of the Bible* over school text books. 83.1% of the junior primary children gave priority to the Bible over school text books. More pre-schoolers (26.9%) were not able to resolve the differences between the Bible and school textbooks than the older children (9.2%). This might be because pre-schoolers are less likely to face such conflicts than the



older children, because they do not learn from textbooks like junior primary children. The fact that many pre-schoolers do not even know the difference between the Bible's information and the schoolbooks' information might also have contributed to producing many “*don't know*” answers.

### Question 2(B): Religious background and credibility of the Bible.

Table 7(B): Religious Background and Credibility of the Bible

One Christian parent	N(30) (%)	20(66.7)	3(10)	7(23.3)
Two Christian parents	N(70) (%)	50(71.4)	8(11.4)	12(17.1)
Buddhist parents	N(5) (%)	4(80)	1(20)	0(0)
Atheistic parent	N(27) (%)	19(70.4)	3(11.1)	5(18.5)
All	N(132) (%)	93(70.5)	15(11.4)	24(18.2)
<i>Credibility of the Bible</i>		<i>The Bible</i>	<i>School books</i>	<i>Don't know</i>

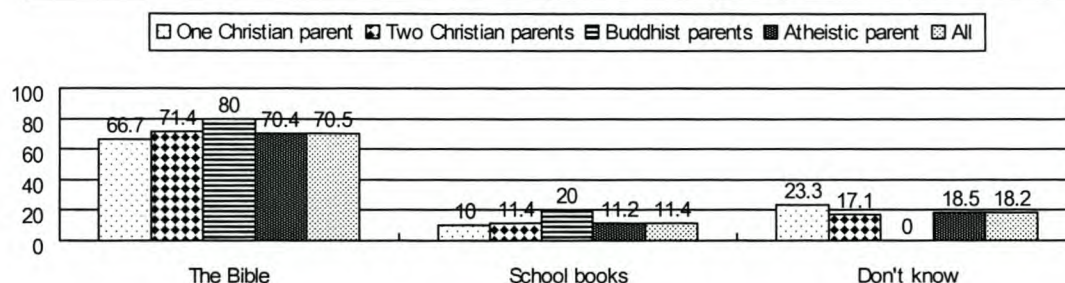


Figure 7(B): Religious Background and Credibility of the Bible

Children from Buddhist families (80%) had the highest percentage of credibility of the Bible compared with children of two Christian parents (71.4%), atheistic parents (70.4%), one Christian parent (66.7%). Children of Buddhist parents also had the highest percentage of credibility of schoolbooks over the Bible. The fact that the uneven ratio of children from Buddhist families versus the children from other families might have resulted in the ranking of these extreme percentages.

#### 5.11.3 SUMMARY OF CONCEPT OF THE BIBLE

1) A great number of children had a positive concept of the Bible and were assertive in *trusting in the Bible*. They were well aware of the fact that the Bible is *the word of God* (69.7%), and the Bible tells about *God and Jesus* (75.8%). 65.9% of children stated that “the Bible helps” in the development of their faith in God. Despite the difficulty for young children in answering, half the children were able to describe detailed events through which they were helped by the Bible. The results also indicate that the Bible is helpful for children in expanding *their knowledge of God* (20.5%), and being comforted when they are *in trouble* (12.9%) and getting *ethical help* (12.1%).

2) 76.5% of the children emphasised *the veracity of the Bible*, and 70.5% of responses were certain about the *predominance of the Bible* over ordinary books. Even though the value system manifested in schoolbooks is mostly from other religions, the problem or question of the truthfulness or superiority of the Bible over schoolbooks is not great for young children. This may be a result of Korean church education



programmes which place strong emphasis on the truthfulness of the Bible. In general, responses accentuating the concept of the Bible as the word of God or the trust in the Bible were less frequent at the pre-school level than they were at the junior primary level, and this might be because of the children's immaturity of intelligence rather than their belief in the Bible. Their understanding of the Bible involved a shift from the more outward characteristics or appearance of the Bible to the content and meaning of the Bible, and many "*don't know*" answers to the various questions decreased with the older children.

### 5.12 CONCEPT OF PRAYER

Prayer has a "central position in the religiousness of children as in religiousness in general" (Tamminen 1991:210). Korean people pray frequently and even people who claim to be atheists often seek an object to whom they pray on specific occasions of their lives (Chung 1989:104).

Korean children are familiar with the concept of prayer as it relates to religious ceremonies and rituals. Children's stories, school textbooks, television programmes and films include scenes in which people bow and pray to a local god, an ancestral god or Buddha. Traditionally, Korean mothers prayed to a certain unknown god for their family after making an altar and preparing a bowl of clean water. They prayed with sincerity every morning or night. This was regarded as a virtue which best represented the image of Korean mothers (Kim 1993:213). If wishes were granted after sincere prayer, it was said that "*Sincerity moves heaven*". This traditional way of praying to any kind of god is still practised by women who believe in Confucianism and Buddhism. Stories of requests being granted through sincere prayers offered to Buddha or an ancestral spirit are often heard.

Some people in the countryside still pray in front of a big tree or rock, because they believe that the local god dwells there. It is not rare to see someone praying to a god through a shaman (so-called Moo-Dang) with the expectation that their problems will be solved through sacrificial rites or exorcisms; many people still consult a fortune-teller to have their fortune told. At the seaside a kind of prayer ritual to the sea-god for a good catch and safe return is often performed before the departure of a fishing boat. It is still common for people to set up an altar where they bow and pray to unknown gods for prosperity or safety when they start a new business or buy a new car. Generally, a pig's head is used as a sacrificial offering, and this kind of rite is performed even in the big cities (sometimes in the street or in front of a building). Buddhists make frequent visits to temples to pray. It is very common for people to set up a table at home or in front of their ancestor's grave on special days, and bow and pray to their ancestral gods (Adams 1995b:103).

These kinds of rites and prayers decreased after Christianity was introduced into Korea. However, the performance of these non-Christian rites is still observed. These practices are on the increase again due to the promotion of Korean traditional culture by governments (Shin 1994:88). In particular, the Confucian concept of ancestral worship has been introduced into children's school textbooks as a valued virtue of a good Korean.

On the other hand, a significant characteristic of the Korean Church is its emphasis and practice of prayer (Han 1983:351; Park 1997:203). Korean Christians are



enthusiastic about prayer. There are many different kinds of prayer meetings: mid-week, over-night prayer and fast prayer meetings, for example. In Korea, all churches have early morning prayer meetings (4:30 or 5:00 o'clock) and around 10% of the congregation participate in these daily services. In addition, there are many prayer houses sponsored by churches in the mountains which encourage Christian people to pray (Adams 1995a:19). The concept of prayer in the Christian context might be more recognisable to Korean Christians than any other biblical concept, because of their zeal for praying.

It should be noted that the Shamanistic element can also be found in the Christian's practice of prayer. Many Korean Christians who pray earnestly with tremendous zeal are sometimes swayed by an unsound mysticism which is based on Shamanism (Han 1983:360). Some Bible scholars insist that Shamanism and witchcraft are deeply embedded in Korean churches through an inappropriate concept of prayer (Han 1983:361).

From the preceding facts, it is obvious that Korean children are in a unique cultural and religious situation in which the Buddhist and Christian concept of prayer are juxtaposed. This environmental influence may play a role in forming children's concept of prayer and the practice of prayer. In particular, children whose parents are non-Christians or non-practising Christians may become confused (or even challenged by a different concept of prayer) in developing a biblical concept of prayer. More than 25% of Christian children belong to non-Christian families (Cho 1993:127), therefore, the investigation of their concept of prayer and their own experiences of prayer, is imperative.

Children's concept of prayer was studied to search for answers to the following questions:

- 1) What concept do children have of prayer?
- 2) What kind of situation motivates children to pray?
- 3) How do they experience the effectiveness of prayer?
- 4) Do they have any confusion or conflict between the biblical concept of prayer and concept of prayer in other religions?

### 5.12.1 CONCEPT OF PRAYER

#### Question 1: What do you think a prayer is?

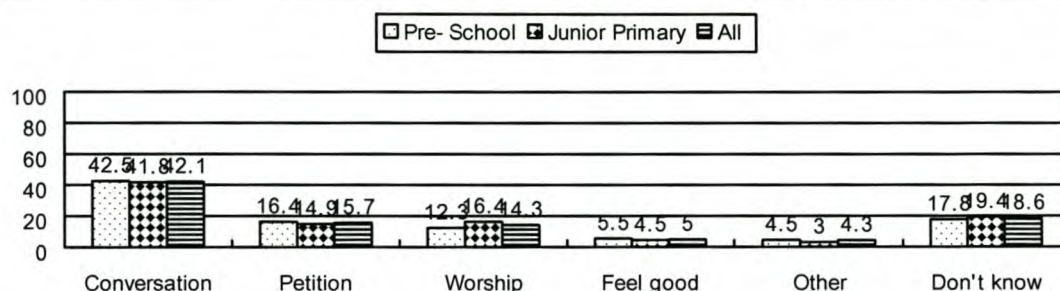
Children were asked to complete the sentence "*I think prayer is*". Even though it might be difficult for young children to answer, no alternatives were suggested in order not to affect their free definition of prayer. The responses were classified with the help of content analysis into 4 categories:

- a) Talking with God.
- b) Asking for something or some help from God.
- c) Worshipping God.
- d) Positive effect of prayer on the person praying.



Table 1. *I Think Prayer is*

Pre-School.	N(73) (%)	31(42.5)	12(16.4)	9(12.3)	4(5.5)	4(4.5)	13(17.8)
Jr. Primary	N(67) (%)	28(41.8)	10(14.9)	11(16.4)	3(4.5)	2(3)	13(19.4)
All	N(140) (%)	59(42.1)	22(15.7)	20(14.3)	7(5)	6(4.3)	26(18.6)
<i>I think prayer is</i>		<i>Conversa- tion</i>	<i>Petition</i>	<i>Worship</i>	<i>Feel good</i>	<i>Other</i>	<i>Don't know</i>

Figure 1 *I Think Prayer is*

The most popular category (42.1%) was *conversation with God*, thanksgiving to God or asking for forgiveness for sins. The examples of responses falling into this category were “Talks with God”, “One can talk to God and God listens to him”, “Calls to God”, “A person meets God through prayer”, “Telling God what I have done wrong”. 15.7% of children described prayer in terms of petition saying that prayer is *asking something from God*. 14.3% of them defined prayer as an act of *worship* or expression of faith, e.g., “Some sort of praise”, “Worshipping and loving God”, “Offering to God”, “Believing in God”, “One is able to trust in God”. A few responses (5%) expressed *the positive effect of prayer on the person praying*, such as “One feels good”, “One feels secure”, “It gives happiness”. Some responses were connected to the external forms of prayer such as, “Prayer is closing eyes and being quiet”, “Closing eyes and thinking about God”. Since no alternatives were given to children, 18.6% of children were not able to answer the question. No great differences were apparent between grade levels in the respondents’ definition of prayer.

## Question 2: What is the most important attitude while praying?

- Folding my hands and closing my eyes.
- Giving thanks to God.
- Insisting God do what I ask.

Table 2 *Important Attitude*

Pre-School	N(73) (%)	32(43.8)	33(45.2)	1(1.4)	5(6.9)	2(2.7)
Jr. Primary	N(67) (%)	32(47.8)	34(50.8)	0(0)	1(1.5)	0(0)
All	N(140) (%)	64(45.7)	67(47.9)	1(0.7)	6(4.3)	2(1.4)
<i>Important attitude</i>		<i>Closing eyes</i>	<i>Thankfulness</i>	<i>Wishes</i>	<i>Other</i>	<i>Don't know</i>



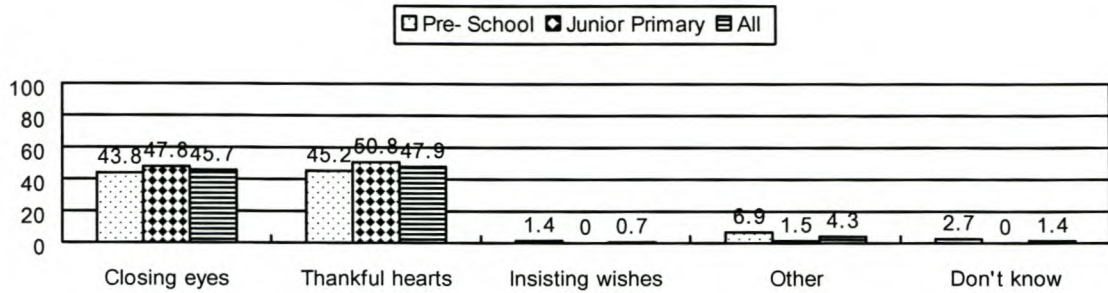


Figure 2 Important Attitude

As can be seen from Figure 2, the number of children who believed that *giving thanks to God* was the most important factor of prayer (47.9%) was slightly more than children who emphasised *the external form of prayer* (45.7%). Children hardly considered *demanding God to do what they wished* as the most important attitude in prayer, and no significant changes occurred with age.

### 5.12.2 THE FREQUENCY AND MOTIVATION OF PRAYER

#### Question 1: How many times a day do you pray?

- Once.
- A few times.
- Often.
- Never.

Table 3 How Often do You Pray?

Pre-School	N(73) (%)	19(26)	31(42.5)	17(23.3)	6(8.2)	0(0)
Jr. Primary	N(67) (%)	20(29.9)	25(37.3)	11(16.4)	9(13.4)	2(3)
All	N(140) (%)	39(27.9)	56(40)	28(20)	15(10.7)	2(1.4)
How often do you pray?		Once	A few	Often	Never	No answer

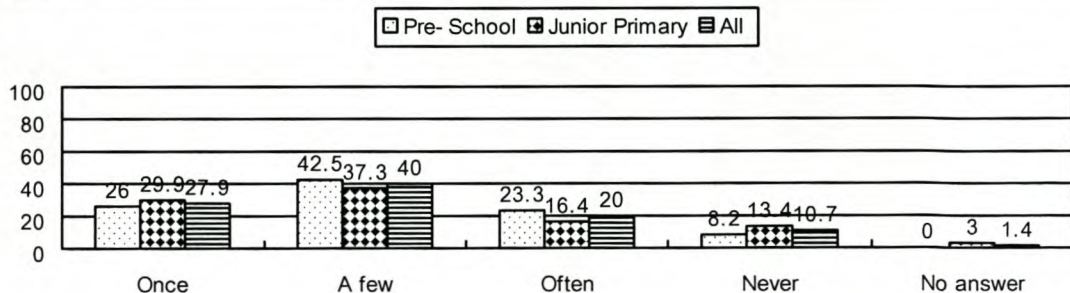


Figure 3 How Often do You Pray?

According to the answers they gave, 40% of children reported that they pray *a few times* a day, 27.9% said that they pray *once* a day, and 8.2% of pre-schoolers and 13.4% of junior primary children reported that they *do not pray at all*.



**Question 2:** A photo of a girl and a boy praying was shown to the children (see Appendix H). Next, they were told that a boy and a girl were praying. Then they were asked “**When do you feel like praying the most?**”; they were also told “You can choose as many answers as you like”.

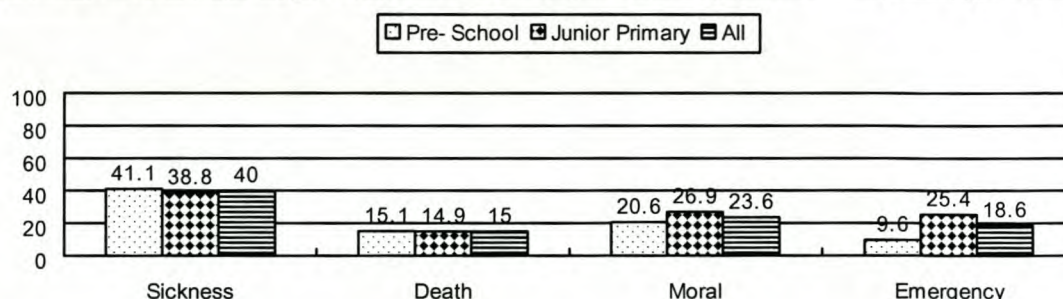
The situations in which children feel like praying most were identified with the help of a list of potential situations. Similar pictures used for investigation of religious experiences were employed in order to draw out responses from children, who are cognitively limited with inadequate verbal abilities (see Appendix I). The pictures were, however, presented when children appeared to have difficulty in explaining concrete events or specific experiences. Therefore most pre-schoolers and some junior primary children were aided by the pictures. The various situations or states of mind and the individual items were factored into four groups. (As children were given the option of choosing as many responses, the sum of total percentage is more than 100%.)

**Question 2(A): I feel like praying most....**

- When I am or somebody else is sick.
- When someone dies
- When I do something wrong and feel guilty
- When I am in trouble and need other's help.

*Table 4 When do You Want to Pray?*

Pre-School	N(73) (%)?	30(41.1)	11(15.1)	15(20.6)	7(9.6)
Jr. Primary	N(67) (%)?	26(38.8)	10(14.9)	18(26.9)	17(25.4)
All	N(140) (%)?	56(40)	21(15)	33(23.6)	26(18.6)
<i>When do you want to pray?</i>		<i>Sickness</i>	<i>Death</i>	<i>Moral</i>	<i>Emergency</i>



*Figure 4 When do You Want to Pray?*

Responses associated with *help in sickness* form 40% of the overall number of examples given. *The moral* situation (23.6%), where children wanted to ask God's forgiveness was the second most suitable occasion for prayer. 18.6% of the respondents chose *an emergency*, and 15% of them indicated *somebody's death* in connection with the suitability of situations for prayer.

**Question 2(B): I feel like praying most....**

- When I am happy or thankful.
- When I feel sad, unhappy and lonely.
- When I worry about something.



d) When I experience fear in the darkness at night.

Table 5 When do You Want to Pray?

Pre-School	N(73) (%)?	16(21.9)	14(19.2)	5(6.8)	20(27.4)
Jr. Primary	N(67) (%)?	26(38.8)	12(17.9)	1(1.5)	22(32.8)
All	N(140) (%)?	42(30)	26(18.6)	6(4.3)	42(30)
When do you want to pray?		Thankful	Sad	Worrying	Fearful

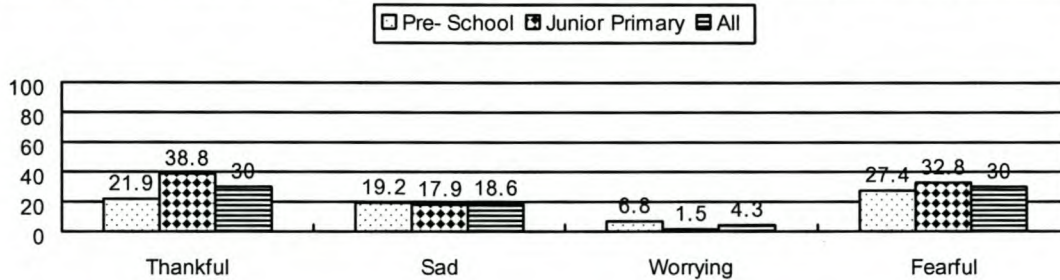


Figure 5 When do You Want to Pray?

Figure 5 shows that the percentages of children those who chose a *thankful* situation (30%) and a *fearful* situation (30%) for prayer were the same. 18.6% of respondents answered that they wanted to pray when they felt *sad, unhappy and lonely*.

#### Question 2(C): I feel like praying most....

- When I worship God at home or at church.
- When I am surrounded by nature and see beautiful scenery
- Before I eat meals.
- Before I go to bed.

Table 6 When do You Want to Pray?

Pre-School	N(73) (%)	31(42.5)	2(2.7)	12(16.4)	26(35.6)
Jr. Primary	N(67) (%)	36(53.7)	0(0)	20(29.9)	23(34.3)
All	N(140) (%)	67(47.9)	2(1.4)	32(22.9)	49(35)
When do you want to pray?		Worship	In nature	Meals	Bed

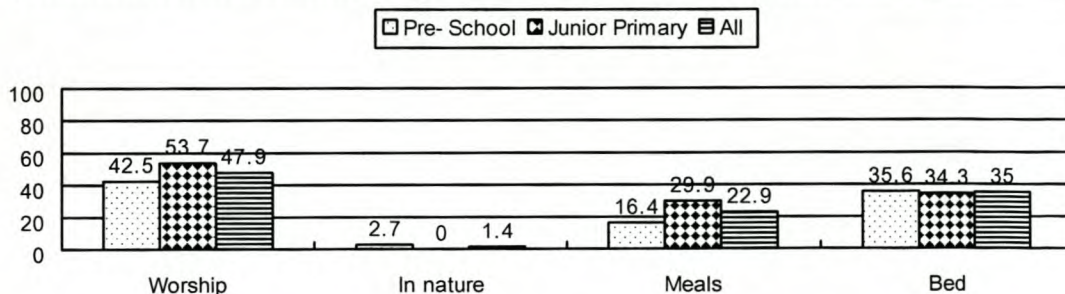


Figure 6 When do You Want to Pray?

About half the children identified a *worship* situation as the most suitable occasion for prayer. *Evening time* was regarded as the second best situation for prayer at both



grade levels (35%), and 22.9% of them chose *meal time* for prayer. Responses indicating *nature* as a setting for prayer were very scarce.

**Question 2(D): The order of the frequency in various situations**

The order of the observed frequency of the replies to the question of varying situations in which children feel like praying the most in both grade levels are as follows;

**Question 2(D)(A) Pre-School**

Table 7 Various Situations (Pre-School)

Pre-School (N=73)(%)	31(42.5)	30(41.1)	26(35.6)	20(27.4)	16(21.9)	15(20.6)
	Worship	Sickness	Bed	Fear	Thankful	Moral
	14(19.2)	12(16.4)	11(15.1)	7(9.6)	5(6.8)	2(2.7)
	Sadness	Meal	Death	Emergency	Worry	Nature

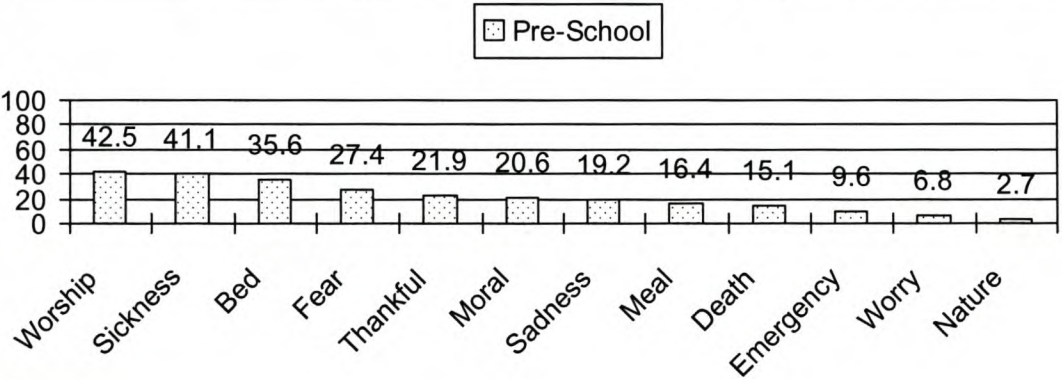


Figure 7 Various Situations (Pre-School)

**Question 2(D)(B) Junior-Primary**

Table 8 Various Situations (Junior Primary)

Jr. Primary (N=67)(%)	36(53.7)	26(38.8)	26(38.8)	33(34.3)	22(32.8)	20(29.9)
	Worship	Sickness	Thankful	Bed	Fear	Meal
	18(26.9)	17(25.4)	12(17.9)	10(14.9)	1(1.5)	0(0)
	Moral	Emergency	Sad	Death	Worry	Nature



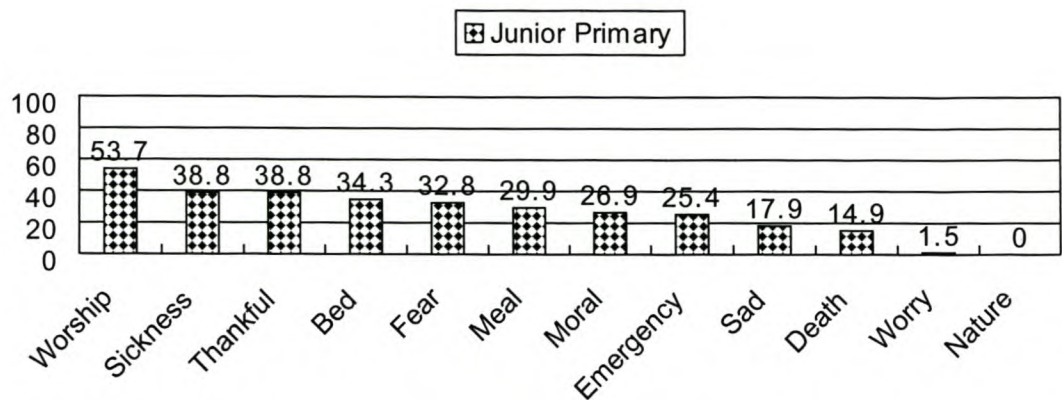


Figure 8 Various Situations (Junior Primary)

Question 2(D)(C): All

Table 9 Various Situations (All)

All (N=140)(%)	67(47.9)	56(40)	49(35)	42(30)	42(30)	33(23.6)
	Worship	Sickness	Bed	Thankful	Fear	Moral
	32(22.9)	26(18.6)	26(18.6)	21(15)	6(4.3)	2(1.4)
	Meal	Emergency	Sad	Death	Worry	Nature

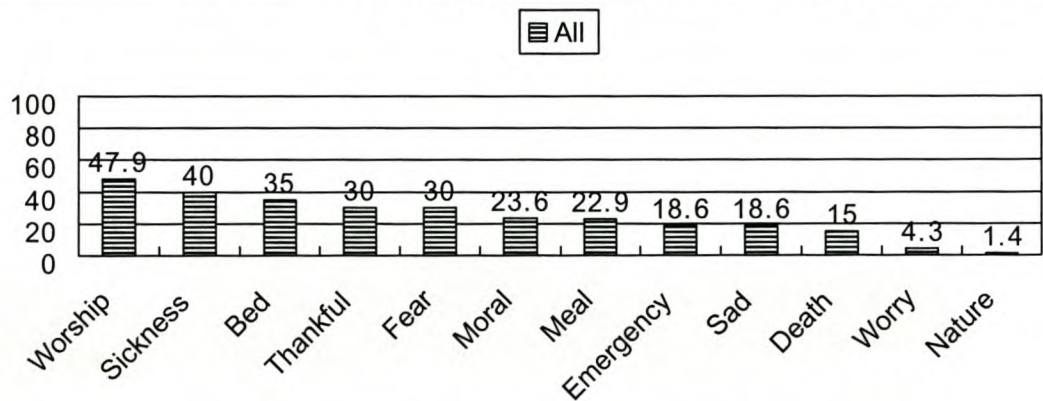


Figure 9 Various Situations (All)

The most frequently reported situation suitable for prayer was the sub-group entitled *worship* situation, which accounted for 47.9% of all the children’s reports. This is logical as prayer is an essential factor of worship. *Worship* and *sickness* situations were reported as the most suitable situations, while *worry* and *nature* situations were cited as the least suitable ones by both grades. Bedtime was considered the third most important situation for prayer, suggesting that young children associate warmth and security with prayers at that time. No great difference or change occurred between the grade levels.

5.12.3 EFFECT OF PRAYER

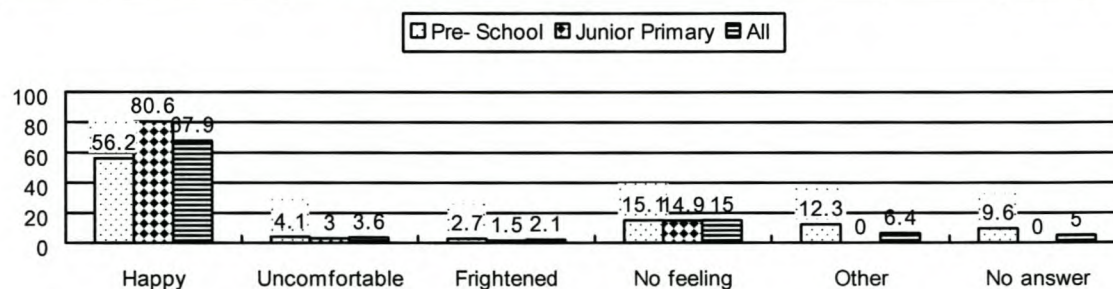
Question 1: How do you feel when you pray?

- a) Happy
- b) Uncomfortable
- c) Frightened
- d) No feeling



*Table 10 How do You Feel When You Pray?*

Pre-School	N(73) (%)	41(56.2)	3(4.1)	2(2.7)	11(15.1)	9(12.3)	7(9.6)
Jr. Primary	N(67) (%)	54(80.6)	2(3)	1(1.5)	10(14.9)	0(0)	0(0)
All	N(140) (%)	95(67.9)	5(3.6)	3(2.1)	21(15)	9(6.4)	7(5)
<i>How do you feel?</i>		<i>Happy</i>	<i>Uncomfor- table</i>	<i>Frightened</i>	<i>Nothing</i>	<i>Other</i>	<i>No answer</i>

*Figure 10 How do You Feel When You Pray?*

*Happiness* (67.9%) was the most commonly identified feelings associated with prayer. Some children (15%) answered that they *didn't feel anything* while they pray, but negative feelings such as *uncomfortable* or *frightened* feelings were rarely reported.

**Question 2: Have you ever FELT that your prayer was answered?**

- Once.
- A few times.
- Often.
- Never.

*Table 11 Answers to Prayer*

Pre-School	N(73) (%)	14(19.2)	12(16.4)	29(39.7)	10(13.7)	8(11)
Jr. Primary	N(67) (%)	10(14.9)	14(20.9)	24(35.8)	9(13.4)	10(14.9)
All	N(140) (%)	24(17.1)	26(18.6)	53(37.9)	19(13.6)	18(12.9)
<i>Answers of prayer</i>		<i>Once</i>	<i>A few</i>	<i>Often</i>	<i>Never</i>	<i>No answer</i>



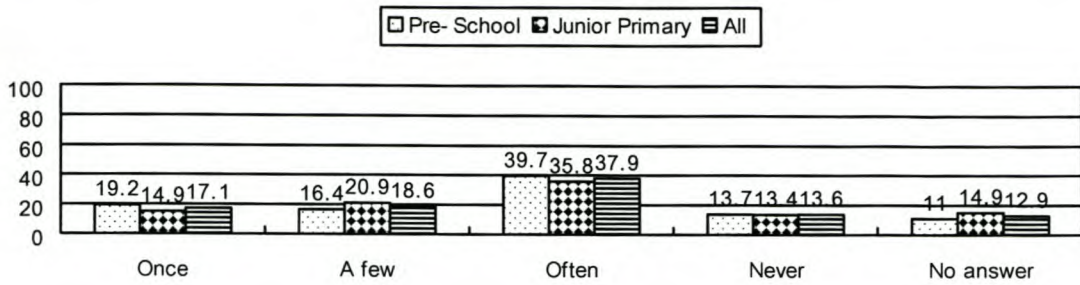


Figure 11 Answers to Prayer

73.6% of all children stated that their prayers had been answered on more than one occasion. 13.6% of the children answered that they had never felt that their prayer had been answered, and 12.9% did not respond to the question.

### Question 3: Would you please describe when and how God answered your prayers?

Children were asked to give concrete examples of their prayer being answered during personal interviews. The responses are classified as the following three groups.

- Answer for help in illness
- Answer for other concrete situations
- Answer for God's guidance and protection

Table 12 Answers Given to Prayers

Pre-School	N(73) (%)	13(17.8)	12(16.4)	8(11)	2(2.7)	38(52.1)
Jr. Primary	N(67) (%)	10(14.9)	13(19.4)	17(25.4)	2(3)	25(37.3)
All	N(140) (%)	23(16.4)	25(17.9)	25(17.9)	4(2.9)	63(45)
Answers given to prayers		Help in illness	Other matters	Guidance	Other	Don't know

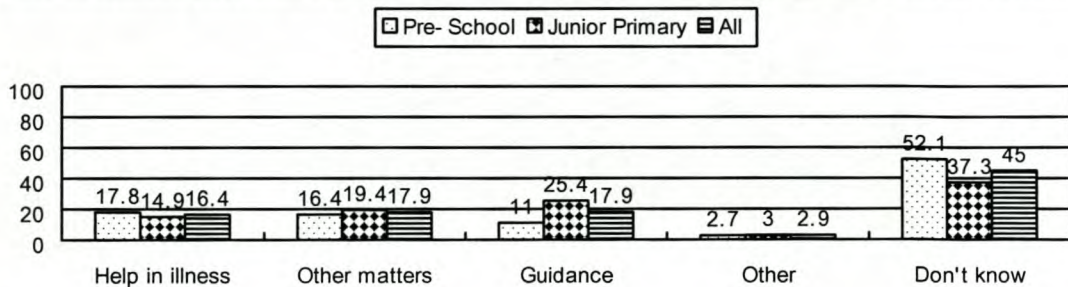


Figure 12 Answers Given to Prayers

Children gave many "don't know" responses (45%), and more pre-schoolers (52.1%) than older children (37.3%) were not able to answer the question. This might be due to young children's limitations in relating cause to effect as well as a lack of linguistic capability. The numbers of those who chose the alternatives of *help in illness* (16.4%), *other concrete matters* (17.9%) and *God's guidance and protection* (17.9%)



were almost the same. Answers such as the following were included in the explanations of *other concrete matters*: “When I prayed to have a baby sister or brother, God helped my mom get pregnant”, “After I prayed for a bicycle, I got one”, “God provided the toy I wanted after my prayer”, “I lost my wallet and found it later, because God heard my prayer”. Experiences about prayer for *God’s guidance and protection* included the following: “One night, I asked for God’s protection, then I felt quite safe”, “God brought good friends around me”, “God kept me safe when I travelled to Seoul”, “I was sad, but God made me happy after I prayed”. Petitions for good weather for specific days were also included. Studies and exams were the subjects of some of the older children’s prayers “I couldn’t prepare well for the exam because of many guests at my home. So I prayed, then I got a fairly good mark on the exam. I believe that God answered my prayer”.

**Question 4: What do you think is the most important reason that God does not answer your prayer?**

- a) When I ask for silly and selfish things.
- b) When I am not good at expressing myself in prayer.
- c) When God does not love me any more
- d) When I misbehave

Table 13 Unanswered Prayer

Pre-School	N(73) (%)	17(23.3)	7(9.6)	8(11)	21(28.8)	5(6.8)	15(20.5)
Jr. Primary	N(67) (%)	29(43.3)	6(8.9)	6(8.9)	15(22.4)	5(7.5)	6(8.9)
All	N(140) (%)	46(32.9)	13(9.3)	14(10)	36(25.7)	10(7.1)	21(15)
Unanswered prayer		Improper	Expres- sion	Love	Mis- behave	Other	No answer

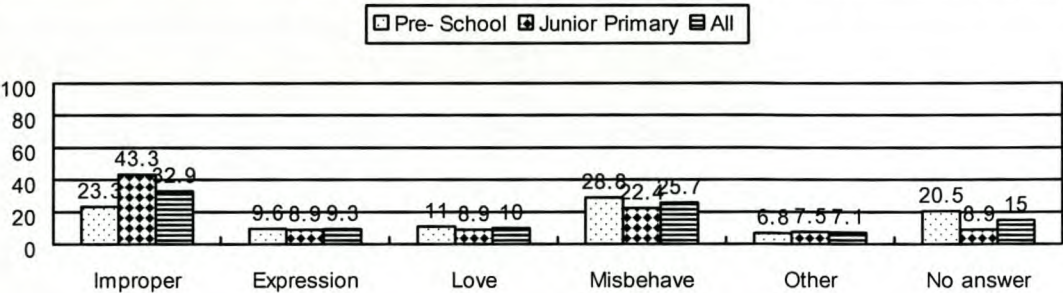


Figure 13 Unanswered Prayer

According to Figure 13, 32.9% of the respondents pointed out *the incongruity to God’s will* as the reason for unanswered prayers. A quarter of them (25.7%) believed that *God does not answer when they are naughty or misbehave*, e.g., “God does not hear my prayer, when I disobey my parents”, “God does not answer my prayer, if I misbehave during the prayer time”. 10% of children had *a negative or fatalistic view of God* in connection with prayer saying that “God does not love me and won’t listen to me, because I am bad”. Some of the other responses showed magical traits, e.g., “God never refuses to answer our prayers”. 20.5% of pre-schoolers gave “*don’t know*” answers, but this percentage dropped to 8.9% with the increase in age.



#### 5.12.4 CONFLICT BETWEEN THE BIBLICAL AND PLURALISTIC CONCEPTS OF PRAYER

##### Question 1(A): What do you think of prayers offered to Buddha or other Gods?

(The pictures of people bowing down in front of a table set for ancestor worship or other gods, and a statue of Buddha were shown to the children.) (see Appendix J.)

- As long as we pray hard it does not matter to whom we pray.
- We should pray to God who hears and answers our prayers.

Table 14(A) To Whom do You Pray?

Pre-School	N(73) (%)	9(12.3)	46(63)	18(24.7)
Jr. Primary	N(67) (%)	5(7.5)	58(86.6)	4(6)
All	N(140) (%)	14(10)	104(74.3)	22(15.7)
To whom do you pray?		To any god	Only to God	Don't know

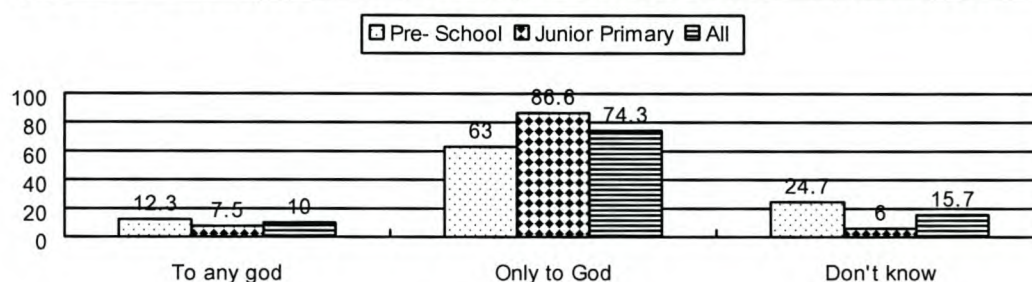


Figure 14(A) To Whom do You Pray?

In responses to the question of *the uniqueness of Christianity* as far as prayers are concerned, 74.3% of the children answered that their prayers should *only be offered to God*, while 10% responded that they can be offered *to any god*. 24.7% of pre-schoolers gave “*don't know*” as their response; however, this decreased dramatically at the Junior Primary level (6%).

##### Question 1(B): Religious background and pluralistic concept of prayer

Table 14(B): Religious Background and Pluralistic Concept of Prayer

One Christian parent	N(31) (%)	1(3.1)	22(71)	8(25.8)
Two Christian parents	N(80) (%)	4(5)	68(85)	8(10)
Buddhist parents	N(3) (%)	1(33.3)	2(66.7)	0(0)
Atheistic parent	N(26) (%)	8(30.8)	12(46.2)	6(23.1)
All	N(140) (%)	14(10)	104(74.3)	22(15.7)
Pluralistic concept of prayer		To any god	Only God	Don't know



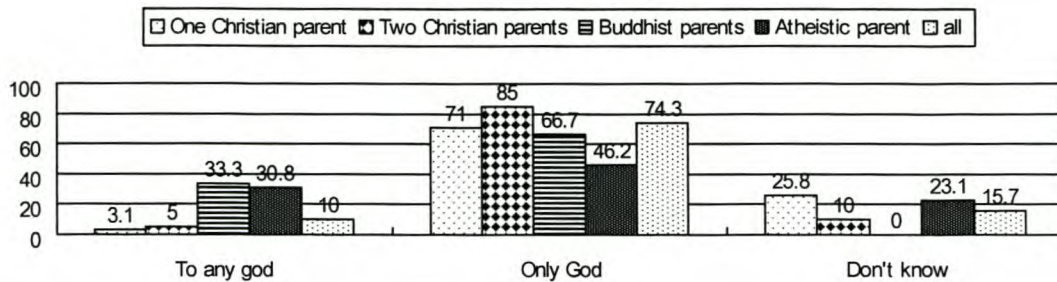


Figure 14(B): Religious Background and Pluralistic Concept of Prayer

Children of two Christian parents (85%) had the highest percentage of *monotheistic concept of prayer*, with children of one Christian parent (71%), Buddhist parents (66.7%), atheistic parents (46.2%) in descending order. Children from other religious (33.3%) or non-religious families (30.8%) had higher percentages of *pluralistic concept of prayer* than children from Christian families (two Christian parents: 5%, one Christian parent: 3.1%). Children of one Christian parent (25.8%) and children of atheistic parents (23.1%) gave the most “Don’t know” answer.

### 5.12.5 SUMMARY OF CONCEPT OF PRAYER

1) Children adopt their concept of prayer from different sources, partly from educational and other environmental influences, and partly from their own experiences of prayer. In general, the results reveal that young Korean children have a sound, biblical concept of prayer in spite of strong influences from their multi-religious surroundings. This may be due to the emphasis that Korean religious education programmes put on the biblical concept of prayer at the pre-school and junior primary levels.

2) An evaluation of the spoken or written definitions indicates that the most important characteristic of prayer for both levels was *being able to talk to God and thank him*. In the evaluations of the importance of various characteristics of prayer, 45.2% of young pre-schoolers reported that *giving thanks to God* is more important than the external form of prayer, namely *folding one’s hands*. Many children said that they prayed more than once a day, and they manifested feelings of happiness associated with prayer. Situations of *worship* and *help in sickness* were pointed out as the most suitable situations to pray, and *bedtime* was considered as an important occasion for prayer. It is interesting to note that children said that they felt like praying to God in a *thankful* situation (30%) more than a *moral* (23.6%) or *emergency* (18.6%) situation.

3) A large number of children (73.6%) have experienced God’s answering their prayers, and described concrete, mostly self- or family-centred, events, in spite of their limited verbal capabilities. Petitionary prayer (17.9%), prayer for *help in illness* (16.4%) and other descriptions of prayer for *God’s protection and guidance* (17.9%) received equal emphasis. 32.9% of the children acknowledged that their *selfish or silly prayers* were not answered. Concerning the reciprocal and relativistic concepts of God and prayer, children (25.7%) believed that if their prayers were not answered, it was because of their bad attitude or behaviour. Only 10% of children exhibited *legalistic or fatalistic concepts of God* relating to prayer, saying, “God does not listen to me, because he does not love me any more”. *Magical traits* appeared in some of



the responses in which the respondents expected all their hopes and requests to come true. However, not all answers to petitionary prayers can be interpreted as magical.

4) Only a few children (10%) said that *prayers can be offered to any god or object*. Children from non-Christian families had a higher percentage of a pluralistic concept of God relating to prayer than children from Christian families. Despite their multi-religious cultural backgrounds, few children adopted an animistic or pluralistic concept of prayer; instead they demonstrated a strong belief that only God deserves to receive their prayers.

### 5.13 CONCEPT OF LYRICS

One of the main aspects of this study is to investigate also the relationship between lyrics and children's religious development. To fulfil this aim, it is necessary to study not only children's religious concepts, but also their concept of hymn lyrics or Biblical songs.

Korea is known for the richness of its musical culture, and singing songs is an important part of Korean people's lives. Since Korea has traditionally been an agricultural nation, the daily life of the farmer has always had significant influence on the songs that were sung. Spiritual uplifting was absolutely necessary for them to strengthen unity and increase efficiency of work in the fields. Songs and dances were performed to repel all the evil spirits or to celebrate planting of crops and harvesting. The songs and dances performed by shamans and Buddhist are believed to be the origin of much of Korea's traditional music. Yet the songs or poems of Shamanism, Buddhism and also Confucianism were few compared to the number of Christian hymns and songs. Furthermore, these groups did not have songbooks as Christian faiths did, and there was no specific procedure for singing during rituals as there is for Christian worship services.

When Christianity entered Korea, the importance of the role songs played in leading Koreans to Christ was evident. Bible hymn lyrics and songs combined with the Korean tradition and love of music contributed significantly to the rapid growth of the Christian faith in Korea. For instance, lyrics gave the Korean people strong apocalyptic hope during times of political and economic suffering during the late nineteenth century and throughout the twentieth century. Hopes such as release from painful, sinful, and mundane daily struggles were expressed in many hymns (Ro 1995:169). Hymns such as "Bright Heavenly Way", "I'm Pressing on the Upward Way", "Travelling to a Better Land", "Out of my bondage, Sorrow, and Night" and "I Must Tell Jesus" became very popular as they encouraged people's faith and hope in God (Ro 1995:169). Some hymns are well known even to non-Christian people and are sung by them.

Today, young children are increasingly influenced by music and songs of a secular nature and their attitude toward religious songs may be affected by the secular environment in which they live. Another important factor that needs to be stressed is children's concepts of, and attitudes towards religious lyrics. Many of the lyrics in hymns and in Bible and gospel songs taught as part of a religious education programmes are problematic for children. Many gospel lyrics in Korea are not good enough to lead children towards the correct biblical concept of lyrics. In addition, the relative effectiveness of lyrics is strongly influenced by inappropriate teachings.



It is therefore necessary to test whether children have a sound biblical concept of the lyrics for hymns, and whether the lyrics enrich their faith in God.

Children's concept of lyrics for hymns or Bible songs was investigated from the following viewpoints:

- 1) What kind of concept of hymn or bible song lyrics do children have?
- 2) Do they experience the effectiveness of hymn or bible song lyrics in their Christian lives?
- 3) What is their attitude towards biblical lyrics?

### 5.13.1 CONCEPT OF LYRICS

#### Question 1: "I think hymns are..."

An open-ended question was presented to children to test what kind of concept of hymns they have. The contents of the responses are classified as follows;

- a) Songs that praise God.
- b) Songs that are sung only in the church.
- c) Just songs that we sing.

Table 1 I Think Hymns are...

Pre-School	N(63) (%)	22(34.9)	6(9.5)	20(31.7)	15(23.8)
Jr. Primary	N(76) (%)	41(53.9)	8(10.5)	11(14.5)	16(21.1)
All	N(139) (%)	63(45.3)	14(10.1)	31(22.3)	31(22.3)
<i>I think hymns are...</i>		<i>Praise God</i>	<i>Church songs</i>	<i>Songs</i>	<i>Don't know</i>

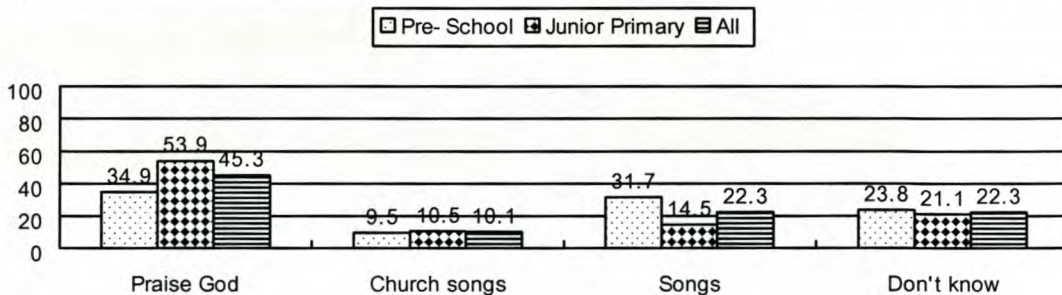


Figure 1 I Think Hymns are...

About half of the children (45.3%) recognised that hymns are *songs that praise God and Jesus*, e.g., "Songs that worship God", "Songs that are offered to God", "God is glorified by hymns", "Songs that are sung before God". One 5-year-old boy said that "hymns are the songs God made" and another 8-year-old girl defined hymns as "God's songs". 10.1% of children considered hymns as *songs that are sung in the church or during worship time*. One child (8, girl) said, "hymns are popular songs sung in the church". Another interesting response was that "hymns are the songs attached to the Bible". This child (7, boy) might have concentrated more on the physical features of the book, where the Bible and hymns are bound as one book rather than the substance or quality of hymns. Responses that gave simple definitions such as "*Hymns are just songs that we sing*" were more than twice as frequent at the pre-school level (31.7%) than at the junior primary grade (14.5%). 22.3% of children



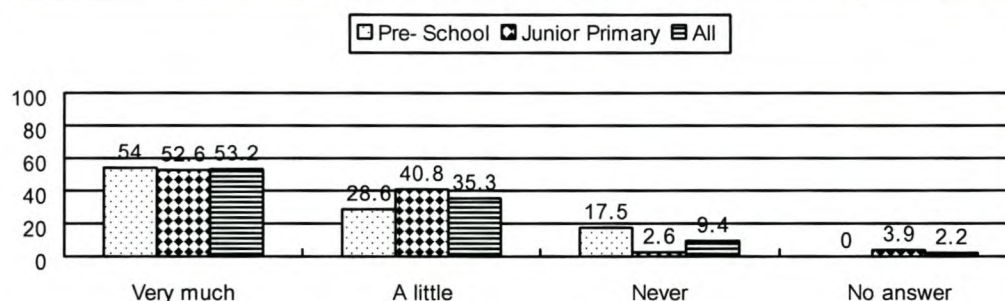
were not able to answer the question, and this percentage might have dropped, if the question had been facilitated by structured alternatives and was not open-ended.

### Question 2: Do you enjoy singing hymns at home or at church?

- Very much.
- A little
- Not at all.

*Table 2 Do You Enjoy Singing?*

Pre-School	N(63) (%)	34(54)	18(28.6)	11(17.5)	0(0)
Jr. Primary	N(76) (%)	40(52.6)	31(40.8)	2(2.6)	3(3.9)
All	N(139) (%)	74(53.2)	49(35.3)	13(9.4)	3(2.2)
<i>Do you enjoy singing?</i>		<i>Very much</i>	<i>A little</i>	<i>Never</i>	<i>No answer</i>



*Figure 2 Do You Enjoy Singing?*

All in all, 88.5% of children stated their preference for singing, but 17.5% of pre-schoolers expressed a negative attitude towards singing.

### Question 3: How do you feel while you are singing hymns?

- I feel thankful to God and praise Him.
- I feel happy.
- I feel bored.
- I feel nothing.

*Table 3 Feelings Associated with Singing*

Pre-School	N(63) (%)	21(33.3)	26(41.3)	4(6.4)	9(14.3)	3(4.8)	0(0)
Jr. Primary	N(76) (%)	28(36.8)	31(40.8)	1(0.3)	11(14.5)	3(4)	2(2.6)
All	N(139) (%)	49(35.3)	57(41)	5(3.6)	20(14.4)	6(4.3)	2(1.4)
<i>How do you feel?</i>		<i>Thankful</i>	<i>Happy</i>	<i>Boring</i>	<i>No feeling</i>	<i>Other</i>	<i>No answer</i>



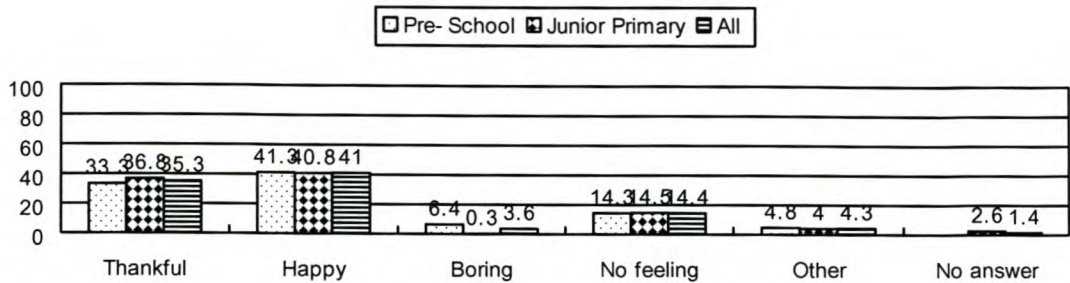


Figure 3 Feelings Associated with Singing

For young children *thankfulness* (36.8%) and *happy feelings* (40.8%) were generally associated with singing hymns. Only 3.6% of them complained that they got bored when they sang hymns. There were no great differences in responses between the levels.

Question 4: What is the greatest benefit of singing hymns?

- a) I can praise God through singing.
- b) I can learn about God through singing.
- c) I become happy through singing.
- d) Worship time or Bible lesson does not become boring through singing.

Table 4 Benefit of Singing Hymns

Pre-School	N(63) (%)	7(11.1)	12(19.1)	24(38.1)	8(12.7)	4(6.4)	8(12.7)
Jr. Primary	N(76) (%)	17(22.4)	20(26.3)	24(31.6)	11(14.5)	0(0)	4(5.3)
All	N(139) (%)	24(17.3)	32(23)	48(34.5)	19(13.7)	4(2.9)	12(8.6)
Benefit of singing hymns		Praising	Learning	Happy	Not bored	Other	No answer

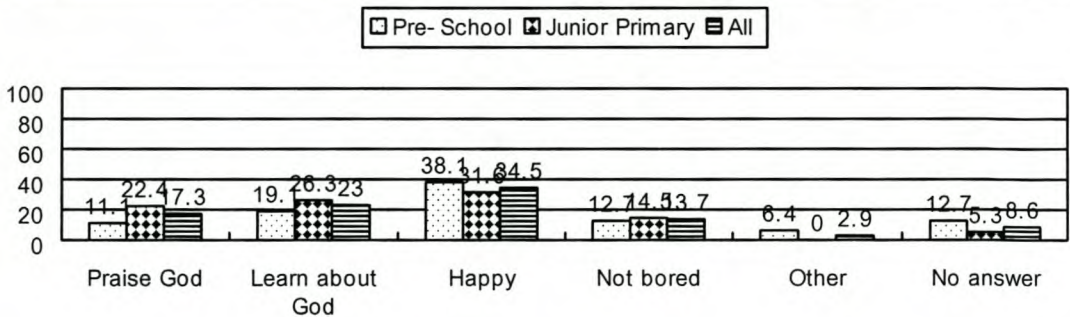


Figure 4 Benefit of Singing Hymns

Happy feelings (34.5%) was chosen most frequently as the greatest benefit of singing hymns. *Learning about God* (23%) was the second best benefit the children chose, and *praising God* (17.3%) was the next. 13.7% of children pointed out the *refreshing* role of singing lyrics.

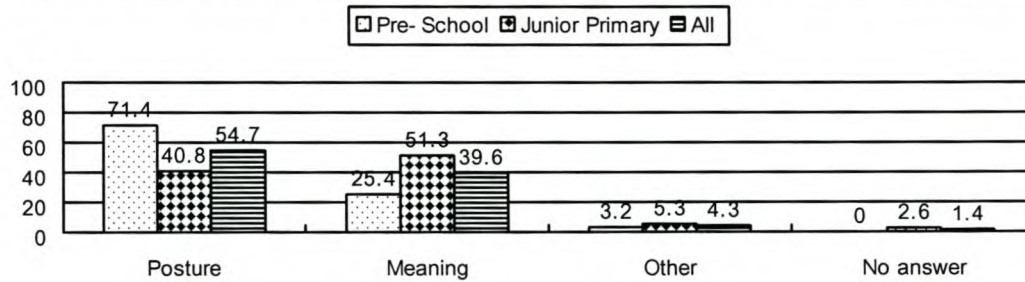


**Question 5: What do you think the most important thing is while singing hymns?**

- Singing in a right posture.
- Thinking about the meaning of the lyrics while singing.

*Table 5 Important Things in Singing*

Pre-School	N(63) (%)	45(71.4)	16(25.4)	2(3.2)	0(0)
Jr. Primary	N(76) (%)	31(40.8)	39(51.3)	4(5.3)	2(2.6)
All	N(139) (%)	76(54.7)	55(39.6)	6(4.3)	2(1.4)
<i>Important things in singing</i>		<i>Posture</i>	<i>Meaning</i>	<i>Other</i>	<i>No answer</i>

*Figure 5 Important Things in Singing*

Young children considered *the external form of singing* (71.4%) much more important than concentrating on *the meaning of the lyrics* (25.4%), while the older ones regarded *thinking about the meaning* (51.3%) as more important than *singing in a right posture* (40.8%).

**5.13.2 EFFECTIVENESS OF LYRICS****Question 1: Do you think about, or agree with, the message of the hymn while you are singing?**

- I always do.
- I sometimes do.
- I just sing without thinking of the meaning of the hymn.

*Table 6 Thinking about the Message*

Pre-School	N(63) (%)	23(36.5)	19(30.2)	19(30.2)	2(3.2)
Jr. Primary	N(76) (%)	38(50.0)	26(34.2)	7(9.2)	5(6.6)
All	N(139) (%)	61(43.9)	45(32.4)	26(18.7)	7(5.1)
<i>Thinking about the message</i>		<i>Always</i>	<i>Sometimes</i>	<i>Never</i>	<i>Etc.</i>



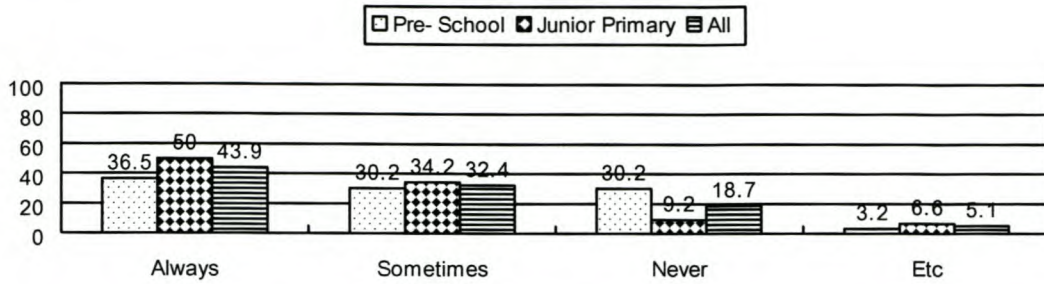


Figure 6 Thinking about the Message

A large number of children (76.3% = *always*: 43.9%, *sometimes*: 32.4%) answered that they gave their attention to the message of the hymns while they were singing. For pre-schoolers the percentages of children who answered *always* (36.5%), *sometimes* (30.2%) and *never* (30.2%) were almost equal. For older children the percentage of children who answered *always* was the highest (50%), followed by *sometimes* (34.2%) and the answer *never* (9.2%) had the lowest percentage. The results show that the tendency of concentrating on the message of lyrics increased with age.

## Question 2: Are the lyrics helpful for you to know about God?

- Very much.
- A little.
- Never.

Table 7 Effectiveness of the Lyric

Pre-School	N(63) (%)	41(65.1)	11(17.5)	7(11.1)	4(6.4)
Jr. Primary	N(76) (%)	64(84.2)	9(11.8)	3(4)	0(0)
All	N(139) (%)	105(75.5)	20(14.4)	10(7.2)	4(2.9)
Effectiveness of the lyric		Always	Sometimes	Never	No answer

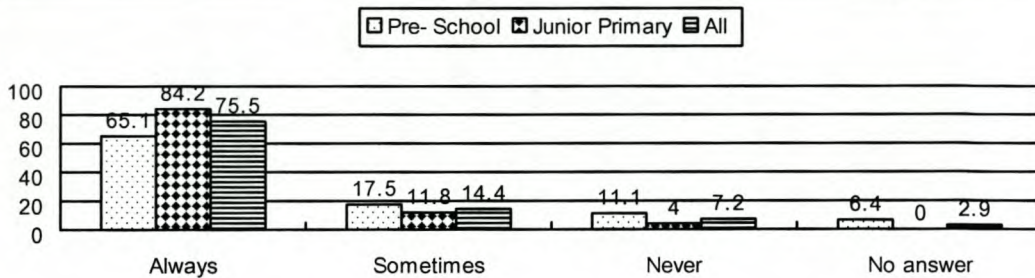


Figure 7 Effectiveness of the Lyric

The results show that most of the children (89.9% = *always*: 75.5%, *sometimes*: 14.4%) got a great deal of help from the lyrics in learning about God, which indicates the crucial role of lyrics in educating children.

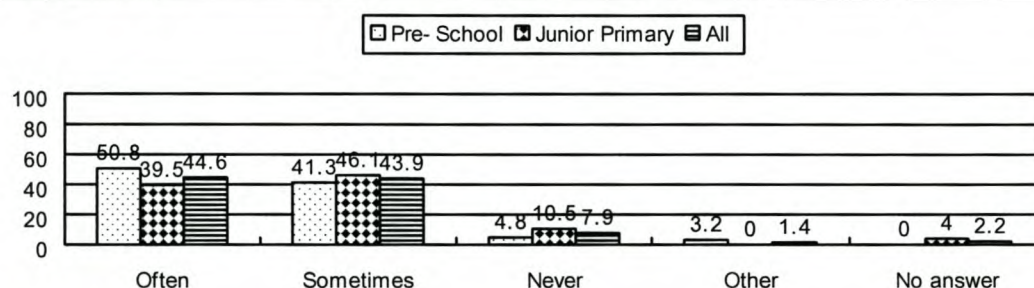


**Question 3: Have you experienced any difficulties in understanding the meaning of the lyric?**

- a) Often.
- b) Sometimes.
- c) Never.

*Table 8 Difficulties in Understanding*

Pre-School	N(63) (%)	32(50.8)	26(41.3)	3(4.8)	2(3.2)	0(0)
Jr. Primary	N(76) (%)	30(39.5)	35(46.1)	8(10.5)	0(0)	3(4)
All	N(139) (%)	62(44.6)	61(43.9)	11(7.9)	2(1.4)	3(2.2)
<i>Difficulties in understanding</i>		<i>Often</i>	<i>Sometimes</i>	<i>Never</i>	<i>Other</i>	<i>No answer</i>



*Figure 8 Difficulties in Understanding*

Although 89.9% of children said that they were helped in learning about God from the lyrics, most of them (88.5% = *always*: 44.6%, *sometimes*: 43.9%) complained of difficulties in understanding what the lyrics were supposed to mean.

**Question 4: Do teachers help you understand the meaning while they are teaching the lyric?**

- a) They help us.
- b) Never. They just teach us how to sing.

*Table 9 Teachers' Help*

Pre-School	N(63) (%)	39(61.9)	24(38.1)	0(0)
Jr. Primary	N(76) (%)	42(55.3)	31(40.8)	3(4)
All	N(139) (%)	81(58.3)	55(39.6)	3(2.2)
<i>Teachers' Help</i>		<i>Yes</i>	<i>No</i>	<i>No answer</i>

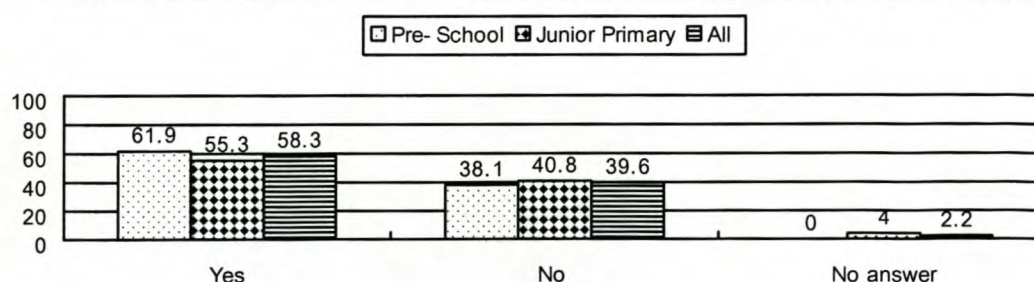




Figure 9 Teachers' Help

More than half of the children (58.3%) admitted *teachers' help* in grasping the meaning of the lyric, and 39.6% of them stated that there was no help from teachers. No great difference took place between the grades.

### 5.13.3 CONFLICT BETWEEN CHRISTIAN LYRICS AND SECULAR LYRICS

#### Question 1: What are your favourite kinds of songs?

(A tape with different kinds of music was played.)

- Children's songs.
- Popular songs.
- Christian rock or rap songs
- Hymns or gospel songs.

Table 10(A) Favourite Songs

Pre-School	N(63) (%)	27(42.9)	5(7.9)	0(0)	31(49.2)
Jr. Primary	N(76) (%)	13(17.1)	14(18.4)	6(7.9)	43(56.6)
All	N(139) (%)	40(28.8)	19(13.7)	6(4.3)	74(53.2)
Favourite songs		Children's songs	Popular	Xn rap	Gospel songs

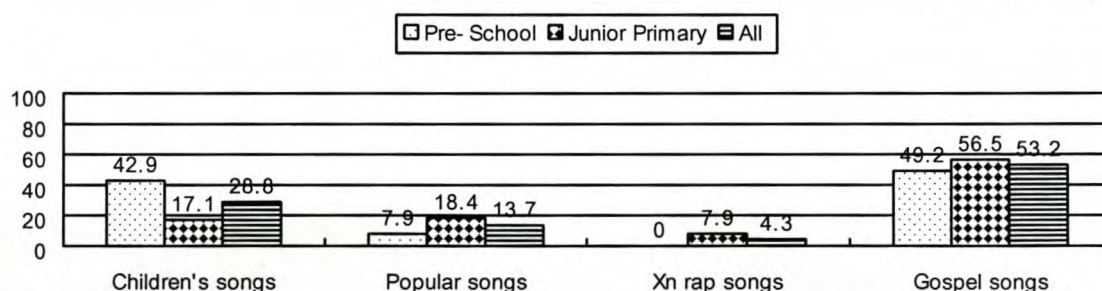


Figure 10(A) Favourite Songs

For pre-schoolers, children who liked *children's songs* the most (42.9%) and children who favoured *gospel songs* the most (49.2%) were almost the same. For junior primary children, *gospel songs* (56.5%) were first, and *popular songs* (18.4%) were second and *children's songs* (17.1%) were third. Children started to favour *Christian rap songs* (7.9%) as they grew up.

Table 10(B) Religious Backgrounds and Favourite Songs

One Christian parent	N(39) (%)	12(30.8)	7(17.9)	1(2.6)	19(48.7)
Two Christian parents	N(65) (%)	13(20)	3(4.6)	2(3.1)	47(72.3)
Buddhist parents	N(4) (%)	1(20)	2(50)	0(0)	1(25)
Atheist parents	N(31) (%)	14(45.2)	7(22.5%)	3(9.7)	7(22.5)
All	N(139) (%)	40(28.8)	19(13.7)	6(4.3)	74(53.2)
Favourite songs		Children's Songs	Popular songs	Christian rap Songs	Hymns



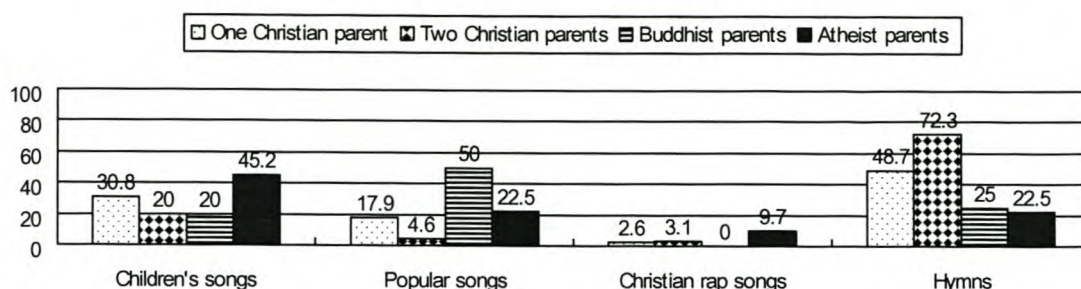


Figure 10(B) Religious Background and Favourite Songs

Hymns were favoured by children of two Christian parents the most, and children's songs were favoured by children of non-religious families the most. Children from non-religious families had the highest percentage of favouring children's songs (45.2%) and Christian rap songs (9.7%). Popular songs were favoured by children from Buddhist families (50%) and non-religious families (22.5%) the most.

**Question 2: If you want to sing popular songs more than hymns or gospel songs, state the reasons.**

- Melodies and lyrics of popular songs are more interesting than the ones of hymns.
- Popular songs are heard more often than hymns.
- Parents and friends prefer popular songs to hymns.
- Popular songs just appeal to me.

Table 11 Reasons for Preference of Popular Songs

Pre-School	N(63) (%)	10(15.9)	14(22.2)	5(7.9)	6(9.5)	1(1.6)	27(42.9)
Jr. Primary	N(76) (%)	26(34.2)	17(22.4)	7(9.2)	3(4)	3(4)	20(26.3)
All	N(139) (%)	36(25.9)	31(22.3)	12(8.6)	9(6.5)	4(2.9)	47(33.8)
Reason for preference		Interes- ting	Environ- ment	Friends	Taste	Other	No answer

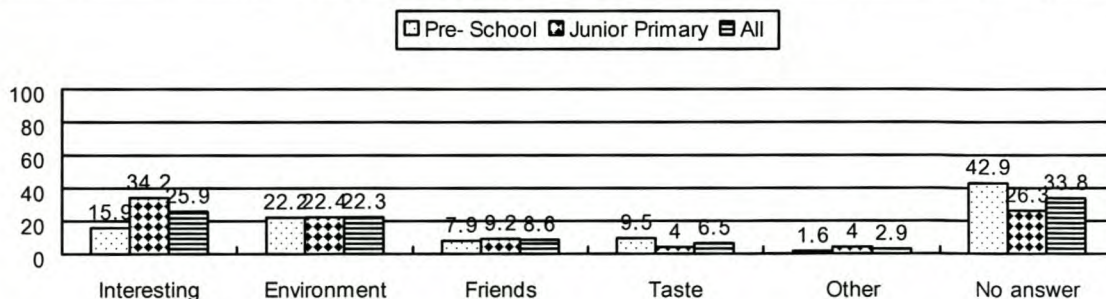


Figure 11 Reasons for Preference of Popular Songs

25.9% of children (Pre: 15.9%, Jr: 34.2%) referred to the *appealing melodies and lyrics* of popular songs, and 22.9% of children (Pre: 22.2%, Jr: 22.4%) pointed out



*Environmental influence* as the reason why they preferred popular songs to gospel songs. 8.6% of children mentioned the *influence of parents or friends*. This indicates that for pre-schoolers environmental influence was the main reason for their preference of popular songs, and for older children appealing melodies and lyrics were the chief reasons for their enjoyment of popular songs.

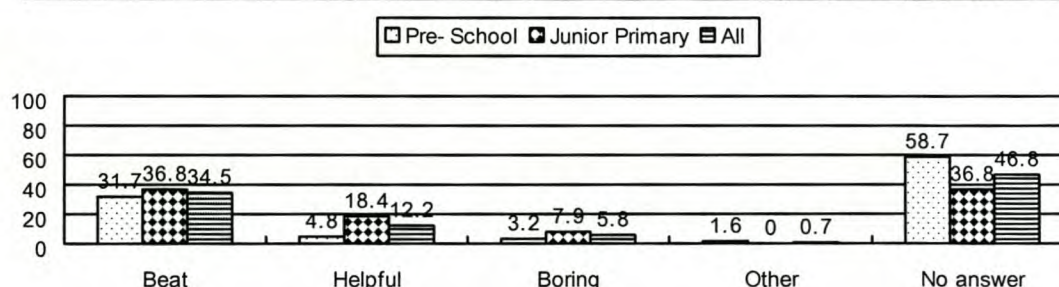
33.8% of children (Pre: 42.9%, Jr: 26.3%) did not answer because they were not interested in popular songs. From this, it may be said that children's preference of popular songs increases with age.

**Question 3: If you want to sing Christian rock or rap songs more than hymns, state the reason.**

- Melodies and rhythms of Christian rock music are more interesting than the ones of hymns.
- Christian rap music helps me to memorise Bible verses.
- Hymns are boring.

*Table 12 Reasons for Preference of Christian Rap Songs*

Pre-School	N(63) (%)	20(31.7)	3(4.8)	2(3.2)	1(1.6)	37(58.7)
Jr. Primary	N(76) (%)	28(36.8)	14(18.4)	6(7.9)	0(0)	28(36.8)
All	N(139) (%)	48(34.5)	17(12.2)	8(5.8)	1(0.7)	65(46.8)
<i>Reason for preference</i>		<i>Beats</i>	<i>Helpful</i>	<i>Boring</i>	<i>Other</i>	<i>No answer</i>



*Figure 12 Reasons for Preference of Christian Rap Songs*

*Beats and melodies* full of syncopation were the most important reason why children preferred Christian rap songs to hymns. 46.8% of children (58.7%: pre-schoolers, 36.8%: junior primary children) stated that they did not like Christian rap music. However, 12.2% of children stated that Christian rap songs helped in *memorising the Bible verse*, and 5.8% of them affirmed that hymns were *boring*. This indicates that interest in Christian rock or rap songs increased with age.

#### 5.13.4 SUMMARY OF CONCEPT OF LYRICS

1) About half of the children (53.4%) recognised that hymns are the *songs offered to God* (45.3%) or *sung in the church* (10.1%). Most children *enjoyed singing* hymns (88.5%) and felt *happy and thankful* (75.7%) when they sang hymns.



2) The role of lyrics as a means of *refreshment* (34.5%) and tools for *education* (23%) was indicated as the most important benefits of singing lyrics. *Singing in a right posture* (54.7%) was considered more important than concentrating on the *meaning of the lyric* (39.6%). This indicates that children concentrate on external factors more than on the intrinsic value of singing lyrics. This might be partly because of the teachers' instructions, which emphasised right posture for singing. Most children (89.9%) acknowledged the educational role of lyrics in helping them to learn about God. At the same time they (88.5%) pointed out difficulties in understanding the meaning of lyrics, and also complained (39.6%) about teachers' failure to help them understand the message of lyrics. This suggests that lyrics for young children need to be carefully written considering their stage of development in order to help them understand the lyrics. It also indicates that the teachers' role is crucial in enhancing children's religious development through appropriate presentation of lyrics.

3) *Hymns or gospel songs* (53.2%) were favoured by children from Christian families more than children from non-Christian families. *Children's songs* were the second favourite songs (28.8%) and *popular songs* were third (13.7%). *Interesting sounds and beats* of contemporary music (25.9%) and *environmental* influences (22.3%) proved to play a role in forming children's preference of popular music to gospel songs. *Strong beats and melodies* (34.5%) were the main reasons for their preference for Christian rock or rap songs over gospel songs. This suggests that interesting sounds, beats and melodies that appeal to children need to be used in religious lyrics to draw their attention. However, it should be done with care to avoid the secularisation of hymns and to maintain their dignity and religious quality.

#### 5.14 SUMMARY AND RECOMMENDATION

Religious development of children needs to be examined before any kind of religious education is undertaken with them. Particularly, in the designation of religious education for Korean children, Korean children's religious development based on current literature needs to be empirically researched. The reason is that religious development of Korean children, who are under the influence of the non-Christian or multi-religious environment of Korean society, schools, and homes, might be slightly different from the development of children in predominantly Christian countries. With this assumption, the religious development of Korean children aged 4-9 was investigated with various structured and unstructured measures, mostly by means of interviews. Then their religious concepts and experiences were analysed on the basis of results obtained from different measures. These will be effectively used for religious education, especially for Christian education in Korea.

***The following is a concluding summary of the investigation of Korean children's religious characteristics.***

1) One of the primary results of the studies reviewed in this chapter is the indication that young children's attitudes towards religion are generally positive and their religious experiences are general and abundant. With openness and a strong leaning towards transcendent and inspirational features, they revealed their *positive and happy* feelings associated with God or Jesus. Their responses were still rich and varied, even though they tended to focus on simple concrete events. Due to their limited ability to reason and express themselves verbally, pre-schoolers had more difficulties than the older ones in responding to the questions. However, no great



changes or differences were indicated between the grades in their religious thinking and experiences. In general, girls were more available for conducting the interviews than boys. Girls responded to the questions willingly and they produced more various responses than boys.

2) There was a close connection between children's religious backgrounds and their religious development. Children of Christian parents were inclined to have more positive and biblical concepts than children of other religious or non-religious parents. Generally, children of two Christian parents were more positive than children of only one Christian parent. On the whole, however, young children had a sound, biblical understanding relating to the various religious concepts. Even though many children were under the influence of multi-religious societies, non-religious school systems, or atheistic home environments, they generally indicated that they were developing an appropriate understanding of God.

It is true that children manifested conflicts between the biblical concept of God and pluralistic concepts of God. Traits of animistic concepts of prayer and confusions between Christian worship and ritual ceremony of other religions were also indicated. In understanding Jesus' resurrection and the salvation through faith in God, biblical concepts and multi-religious concepts seemed to be intermingled. Even children who had Christian religious backgrounds were not exceptional as far as this non-Christian influence on children was concerned. However, those trends which exhibited the influence of a multi-religious society on children's religious thinking were much less than one would expect. Children were well aware of the main concepts of Christianity, the unchangeable love of God, the uniqueness of Christianity and the credibility of the Bible. It appears that religious education has had a considerable effect. The conservative Christian education provided by the church, in particular, may have contributed to these positive results (cf. Oh 1995:211-230). Children from non-Christian families may have benefited from education at church or some Christian pre-schools, which put a strong emphasis on the biblical understanding of God, the redemptive work of Jesus, the unique way of salvation, etc.

3) Korean children appeared to be more dependent on the Christian education provided by *pastors* or *Sunday school teachers* than on the education provided by their *parents* at home. This suggests that Christian educators are crucial in children's religious education; therefore, the improvement of Christian education provided by the church in its quality and methods is required. It also highlights the need for Christian educators to assist parents in educating their children. On the other hand, *teachers* from Christian pre-schools also played an important role of helping children to learn about God. For junior primary children, however, teachers did not have a significant influence on them, mostly because of non-religious school system.

Among Sunday school activities, Korean children favoured *praising God* much more than *listening to sermons* or *praying to God*, and most children acknowledged the educational role of lyrics in helping them to learn about God. At the same time they complained about difficulties in understanding the meaning of lyrics and teachers' failure to help them understand the message of lyrics. This suggests that educators need to give lyrics much greater weight in children's religious education, especially during Sunday school, bearing its important role of education in mind. This also indicates that the identification and application of appropriate didactic approaches, for



the use of lyrics in children's religious education is imperative, in order to maximise the positive role of lyrics in enhancing children's religious development.

It should be considered that there were various other factors which might have influenced children's responses to the questions. Their religious concepts or experiences may have differed from what the data suggest about their quantity and quality. The results may have varied or even contrasted if different research methods or scales had been used. Children's responses may have been distinguishable in nature, form or quality, if different kinds of questions were asked or different kinds of emphasis were put on the questions. The context in which the questions were presented may have also led to a different result. Children may have produced answers that were different from their real ideas or intention, because of their limited ability to express themselves verbally. Sometimes they may have not even understood what the question meant exactly, because of their limited ability for abstract conceptualisation. It was quite possible for children to produce responses that may be simply phrases they have learned from adults without their true understanding or belief in them. They may have given "stock" answers or been inclined beforehand to give correct responses in order to please the interviewer. The results correspond to each other to some degree, but contradictions were also seen for the reasons mentioned above. Therefore, this study needs to be regarded as exploratory, not as an absolute study of children's religious development.



## CHAPTER 6

### APPLICATION OF DIDACTIC APPROACHES IN TEACHING LYRICS

#### 6.1 INTRODUCTION

In this chapter a practical application of didactic approaches to the situation of teaching Christian lyrics to Korean children will be illustrated. In doing so, the whole didactic process of teaching lyrics, i.e., preparatory, executive and assessment phases, will be presented in the specific lesson programmes. The focus will be placed on inquiring into the way that the specifically developed didactic approaches reinforce the influence of the lyrics on Korean children's religious development, taking their unique religious characteristics into consideration.

The teaching and learning moments of the presentation of the lyric during the executive phase, which consists of three procedures, i.e. introduction, presentation of the lyric and conclusion, will also be exemplified in detail.

#### 6.2 DIDACTIC PROCESS OF TEACHING THE LYRIC, "*JESUS IS THE GOOD SHEPHERD*"

##### 6.2.1 THE TITLE OF THE LYRIC: *JESUS IS THE GOOD SHEPHERD* (see 6.2.4.4)

1. The sheep have a good shepherd  
He calls them all by name.  
He leads them to green pastures,  
Fresh water awaits them.  
Shepherd, shepherd, we want to hear your voice;  
Shepherd, shepherd, we want to follow you.
2. The shepherd knows his sheep;  
And loves and cares for them.  
He shows them the way to go;  
And keeps them from danger.  
Shepherd, shepherd, we want to hear your voice;  
Shepherd, shepherd, we want to follow you.
3. Jesus is the good shepherd;  
We are his little sheep.  
He knows us and he loves us;  
We are his little sheep.  
Jesus, Jesus, we want to hear your voice;  
Jesus, Jesus, we want to follow you.

\* **Bible Text:** John 10:1-21

\* **Target Group:** Korean pre-schoolers (4-6 years)

The lyric will be presented in the context of the presentation of the Bible story. The focus of the programme will be on how to help children experience God by themselves through grasping the meaning of the lyric.



### 6.2.2 REASON FOR CHOOSING THE LYRIC

Religious education through lyrics should be a valuable contribution to young children's religious growth and spiritual formation during their childhood and later on in their lives. The theme of the lyric for young children should therefore correspond to their needs. Without knowing what children really need, there is a risk that what is said in the lyric is on a different level from what children hear and sing. Without knowing children's reactions to religious instruction, the content of the lyric may only be understood with their heads and not with their minds. Religious lyrics should provide children with something that enriches their hearts and lives as well as their minds.

Young children are in a sensitive period in which protection and love are fundamental, and their need to be loved and protected is their primary and vital need (Cavalletti *et al* 1994:10; Gobbi 2002:77). Essentially, the Christian message is to let people know that "God is love" as St. John says (1 John 4:7). However, love takes different forms in the Bible. Not all the aspects of God's love (ex. God as the bridegroom and His believers as his bride in Matthew 25:1-13) can fulfil needs of young children. So, of the infinite richness that God's love offers us, what is the aspect of God's love that touches and satisfies the need for love and protection of young children?

Sofia Cavalletti *et al.* (1994:11) proposes that the image of Christ as the Good Shepherd touches a vital chord in the child's heart. She developed the Catechesis of the Good Shepherd in 1954 inspired by the Montessori principles of education. Based on over forty-five years of research she confirms that the Good Shepherd evokes a similar response in children from different countries and environments, including North America (Canada, the United States, Mexico), in South America (Colombia, Paraguay, Uruguay, Argentina, Bolivia, Ecuador, Panama, Brazil, Chile), in Europe (Italy, Germany, Ireland, Austria, Croatia, Poland), in Africa (Chad, Tanzania, South Africa), in Asia (Japan) and in Australia. She observed that children's responses to the message of the Good Shepherd transcend socio-economic factors, as well as geographical or cultural differences. Those responses are not sporadic or circumstantial; rather, they are indicative of "deep, vital needs" in the child (Cavalletti 2002:viii).

According to her (1996:9), young children under the age of six demonstrate the capacity to be in a relationship with God. Children, even from early ages, eagerly seek religious experience and find fulfilment in it if they are helped to live this experience in its deepest elements, without any "childish" overtones. Cavalletti *et al.* (1994:11) insists that there exists a mysterious bond uniting the young child with God. Children are born with the potential for spiritual experience and God is the one who stimulates the activation of that potential. Young children live the golden age of their relationship with God, which is an intense, all-engaging experiences of enjoyment.

The 3-to-6-year-old child is particularly capable of receiving and enjoying the most essential elements of faith – the announcement of God's love, in the form of the Good Shepherd. Cavalletti emphasises that the Good Shepherd parable corresponds to the young child's fundamental needs: the need to establish a relationship and the need for protective love (Lillig 1998:11). Children's encounter with God through the



Christological image of the Good Shepherd is rooted in enchanted wonder and profound joy which gives them peace in the satisfaction of a deep and essential need. According to her, the birth of a religious person occurs through the enjoyment of God's love and presence (Cavalletti *et al.* 1994:13). If children are helped to enjoy God, a strong foundation for their religious life is established, and the Good Shepherd parable helps them enjoy their relationship with God.

Working with children in hospitals as well as in the local church, Jerome Berryman (1991, 2002a) also discovered that children have religious experiences and they are aware of the most basic questions asked by human beings. They are aware of death, the need for meaning, the threat to their freedom, and being alone (Berryman 1991:143). However, when adults assume children may be dealing with some of these issues and give them opportunities to God in stories and rituals that relate to basic issues, an encounter with God seems to satisfy the whole child to the depth of his/her being (Stonehouse 1998:182). Berryman (2002c:77-86, 2002d:91-98) demonstrates that, as religious language, the Good Shepherd parable provides the answer to children's basic questions of life and helps them experience God's presence fulfilling their spiritual needs. Berryman (1991:91) calls entering biblical stories with children "godly play". Godly play is working with God's stories and liturgy in a way that is appropriate for children, in a playful manner. Through godly play children first get to know and love Jesus in the Good Shepherd parable and demonstrate joy and serene peace. They encounter God through Jesus, who is the most complete revelation of God.

Roux (1996:107) also believes that children are born with religious potential and God's power gives growth to their inner potential. She (1988b:71-74) used the parable of the Good Shepherd for children and stated that there is a development of a "mysterious" knowledge that does not come from adults. Children experience a deep feeling which does not involve only visual or auditory functions. Roux (1988b:71) affirmed that the love and care that the Good Shepherd gives to each of his sheep could be the basis of the child's knowledge of the care of God.

For years religious educators have warned that parables are not suitable material for children and far too abstract for them to grasp (Stonehouse 1998:191). However Cavalletti, Berryman and Roux, who recognise young children's great religious potential offer interesting insights into the religious content most appropriate for children. They believe that children grasp with ease the reality of the transcendent in the parables and are even more open to God than many adults. When presented with an appropriate way, parables can be excellent materials through which God's spirit leads children to the truth they need. According to Cavalletti (1983:140), parables "gradually unfold all riches to the child" in a way that offers an ever widening and complete vision of God.

Cavalletti *et al.* (1994:11) states that children feel a particular kind of happiness and give an impression of being very comfortable with the Good Shepherd. The ease and spontaneity of children's religious experiences and feelings spring from the depth of their hearts, as if it were wholly innate to them. Berryman (1991:143) confirms that a loving relationship with Jesus the Good Shepherd can be established in early childhood and can grow for a lifetime. According to Roux (1988b:71), the parable of



the Good Shepherd is one of the most important parables showing children God's solicitude and care.

This lyric uses the Good Shepherd parable (John 10:1-21) in a song. The reason for choosing this lyric is based on the above-mentioned approaches of using a parable in children's religious education. The lyric will be presented with an assumption that a Christological image of the Good Shepherd may satisfy young Korean children's need for a protective quality of love feeding their particular religious hunger. If the parable of the Good Shepherd has a strong impact on children's religious growth, its poetic expression in the lyric may make an even more positive contribution to their growth with their telling effect.

### **6.2.3 PREPARATORY PHASE**

#### **6.2.3.1 Preparation of the Teacher**

In order to discuss preparation of the teacher for teaching a lyric, it is necessary to consider what children seem to request from teachers as far as their learning about God through lyrics is concerned. In the empirical research conducted in Chapter Five, all 63 Korean pre-schoolers' concept of hymns was investigated (see 5.13). According to the results, a large number of pre-schoolers (n=55, 82.6%) receive a great deal of help from the lyrics in learning about God, and they reveal the crucial role of lyrics in educating children. However, most of them (n=58, 92.1%) complained of difficulties in understanding what the lyrics were supposed to mean, and 38.1% (n=24) of children admitted that there was no help from teachers in grasping the meaning of the lyric. This result should inspire teachers to recognise the educational role of lyrics in children's religious education as well as necessity for systematic didactic approaches to teaching lyrics.

For careful planning of the lesson, the following academic, professional and religious preparation of the teacher is required:

- Does the teacher realise the educational role the lyric has in enhancing the child's concept of Jesus as loving and caring?
- Is the teacher aware of the entire process of the didactic situation of teaching the lyric?
- Does the teacher know about the background and spiritual meaning of the parable of the Good Shepherd?
- Does the teacher assess the children's religious concept of Jesus and their specific spiritual needs which can be met by the message of the lyric?
- Has the teacher attained proficiency in the didactic principles, methods and media which are best suited for the presentation of the lyric?

#### **6.2.3.2 Readiness of the Child**

Readiness of the child in the didactic situation means that his/her religious developmental level relating to the theme of the lyric must be analysed (see 4.4.2). This lyric is aimed at Korean pre-schoolers, and takes *Jesus' love and care* as a subject. It is essential to analyse Korean children's concept of Jesus.

Before religious concepts of a specific child in a specific lesson situation are investigated, the empirical research for Korean pre-schoolers' concept of Jesus done in Chapter Five is reviewed as a general background. Since the focus of this study is placed on education through lyrics, Children's concept of lyrics also needs to be



reviewed in order to give basic information about their attitude towards lyrics.

According to the empirical research of Korean pre-schoolers' (n=63) concept of hymns (see 5.13), 44.4% (n=28) of pre-schoolers considered hymns as songs that praise God or are sung in the church. Most children (n=52, 82.6%) enjoyed singing and mentioned (n=47, 74.7%) that thankfulness and happy feelings were generally associated with singing hymns.

More children (n=24, 38.1%) chose emotional release as the greatest benefit of singing hymns above learning about God (n=12, 19.1%) or praising God (n=7, 11.1%). Young children considered the external form of singing (n=45, 71.4%) much more important than concentrating on the meaning of the lyric; however, 25.4% (n=16) of children answered that they still gave their attention to the message of the hymns while they were singing.

Pre-schoolers liked nursery songs and gospel songs equally, and they prefer hymns to popular songs. Children of Christian parents favoured hymns and indicated that their Christian religious background influences their preference for hymns. On the other hand, 22.2% (n=14) of children pointed out environmental influence as the main reason why they preferred popular songs to gospel songs. One interesting fact was that many children did not seem to favour either popular songs (n=27, 42.9%) or Christian rock songs (n=37, 58.7%).

According to the research on the pre-schoolers' (n=88) concept of Jesus (see 5.8), they generally had a positive concept of Jesus as loving and trustworthy. Even though only half of the children (n=44, 50%) had the concept of Jesus as the Son of God, most of them (n=77, 87.5%) were convinced of Jesus' consistent love towards them. Many children from non-religious or Buddhist backgrounds also believed in Jesus' love and forgiveness. This indicates that young children are in the period of protection and love, and their need to be loved is primary and fundamental (Cavalletti *et al.* 1994; Roux 1996).

Since God and Jesus are virtually interchangeable in the young child's concept of Jesus, 9.8% (n=10) of pre-schoolers answered that there are two Gods, God and Jesus. Due to their limited ability for abstract conceptualisation, pre-schoolers did not fully comprehend the significance of the resurrection or the concept of Jesus' forgiveness as well as older children did. The majority of children (n=69, 78.4%), however, understood Jesus' death as the result of their sins, and successfully linked the concept of Jesus to the image of the cross. 42.1% (n=37) of children responded to the death of Jesus on the cross emotionally by expressing their sad or frightened feelings about it. This tendency was more evident in pre-schoolers than in the older children, and it demonstrates that Jesus' love and sacrifice for children rather than detailed descriptions of his crucifixion needs to be emphasised to pre-schoolers.

The symbolic and abstract expression of "Jesus is in my heart" was not understood by 47.8% (n=42) of pre-schoolers, while physical and literal expressions were understood by only 11.4% (n=10), because of their limited thinking ability relating to the interpretation of metaphors.



Overall, a large number of children are developing a positive and biblical concept of Jesus. Through the pictures many children (n=45, 72.6%) projected their warm and positive feeling towards Jesus by portraying Jesus and themselves in a happy mood. 14.5% (n=9) of children expressed feelings of sadness or fright connected with Jesus' death on the cross, and 12.9% (n=8) of them associated the concept of Jesus with the image of the cross. There is a positive correlation between children's Christian religious home environment and their biblical concept of Jesus.

Regarding the above investigation of Korean pre-schoolers (4-6 years), information on both the general and religious development of a particular child in a particular didactic situation must be taken into consideration. First, general knowledge of children's age, sex, family and social religious environment, cognitive development, self-concept and motivation which may influence their spiritual growth needs to be collected. Then the investigation of children's concept of Jesus is followed for the presentation of "Jesus is the Good Shepherd". Particularly their concept, feelings and experiences of the personal love and protective presence of Jesus are researched in view of the theme of the lyric.

Since the study deals with education through lyrics, research on children's concept of lyrics is also added. Information can be obtained through the systematic observation of children or investigation of their families and societal backgrounds. Interviews with children are an important way of collecting information. The following questions can be used to give an indication of the aspects to be dealt with. The questions can be assorted or condensed with flexibility according to specific situations.

**1) Age of the child**

**2) Religious environment provided by church**

- Who did the child start going to church with?
- Does the child like to go to church?
- What is the reason if the child does not want to go to church at times?
- What is the child's favourite activity at Sunday school?

**3) Religious environment provided by home**

- Do the child's parents go to church?
- Do the child's parents help him/her learn about God?
- Are the child's parents loving and caring towards him/her?

**4) Religious environment provided by school**

- Does the child attend a Christian school?
- Does the schoolteacher help the child to understand God?
- Is the schoolteacher loving and kind to him/her?

**5) Religious environment provided by society**

- What kind of religious society does the child live in?
- Does the child learn about God through his/her favourite TV programmes or children's books?
- Who is the best person to help the child learn about God?

**6) Other factors**

- Does the child have any serious physical or emotional disabilities?
- Does the child have a positive self-concept?
- What is the child's relationship with others, including family members, teachers and friends?



## 7) Concept of lyrics

- Does the child enjoy singing?
- What does the child think are the greatest benefit of singing hymns?
- Does the child concentrate on the meaning of lyrics?
- Does the child think that lyrics are helpful for learning about God?
- Does the child experience any difficulties in understanding the message of lyrics?
- Is the child satisfied with the teacher's help in understanding the message of lyrics?
- What are the child's favourite kinds of songs?
- What is the main reason if the child prefers popular songs to hymns?

## 8) Concept of Jesus

### \* Concept of Jesus relating to the theme of the lyric;

- Who does the child think Jesus is?
- Does the child have any concept of Jesus as the Good Shepherd?
- Does the child acknowledge that Jesus knows him/her?
- Does the child perceive the biblical fact that Jesus calls him/her by name?
- Does the child feel that Jesus guides his/her daily life?
- Does the child have an assurance of Jesus' protective love?
- Does the child sense Jesus' love toward him/her?
- How does the child project the concept of Jesus through his/her creative work, such as drawing?

### \* Concept of Jesus relating to the child's general and religious background;

- Does the child's religious background of home, church, society and school have an influence on their concept of Jesus?
- Do children's physical, cognitive, emotional or social development have an influence on their concept of and relationship with Jesus?

## 6.2.4 EXECUTIVE PHASE

### 6.2.4.1 Formulation of Aim

The lyric "*Jesus is the Good Shepherd*" has been selected from the lyric education curriculum for 4 and 5-year-old children for June-August 2002 (Lesson 36: "*Jesus is the good shepherd*"), developed by the author (see Appendix K). The aim of religious education is supporting the child "*to experience God and grow religiously in God's love*". The theme of the year is "*Be thankful to Jesus for his great love*" and the unit theme is "*Jesus told stories*". The aim of the lyric, therefore, needs to be formulated in the continuum of those aims of the curriculum (see 4.5.2.2.2). Aims will be classified according to the four major domains in authentic religion as follows (see 4.5.1.3):

\* **The aim of religious education:** To experience God and grow religiously in God's love

\* **The theme of the year:** Be thankful to Jesus for his great love

\* **Unit theme:** Jesus told stories

\* **The theme of the lyric:** Jesus loves and cares for us just like a good shepherd looks after his sheep.

\* **The aim of the lyric:**

- Cognitive domain: To realise how much Jesus loves and cares for children.



- Affective domain: To sense the happiness that comes from being a sheep of the shepherd, Jesus
- Psychomotor Domain: To sing the lyric with motion putting the meaning of the lyric into it.
- Life style domain: To thank God for the wonderful love Jesus has for us.

#### 6.2.4.2 Provision of the Lyric

##### 6.2.4.2.1 Arrangement of the content of the lyric

This lyric is arranged by the author to provide the doctrine of God's love as Gospel analogy and theological witness. In the lyric the abstract religious reality of Jesus' love as the Good Shepherd is systematically presented within the framework of educational aims fitting the level of the child's readiness (cf. Cavalletti *et al.* 1994:41-53).

During biblical times the relationship between sheep and shepherds was very much a part of life and well understood. Domestic sheep cannot take care of themselves. They need looking after almost every minute. The sheep may get lost and be eaten by predators if there is not a good and capable shepherd to care for them. It is a great illustration of our relationship with Jesus, because Jesus said, "Apart from me, you can do nothing" (John 15:5) (Greig 2001:213).

This parable shows how God loves and protects his children. Maria Montessori (1965) spoke of early childhood as a sensitive period in which the child requires protection and this parable fulfils the exigencies particular to this stage of development (Berryman 2002a:100). The Good Shepherd image aroused in younger children unfolds on the secure basis of the fulfilment of a fundamental need to be loved in a profound way, that need Erikson termed "the need for affiliation" (Cavalletti 1983:75). An initiation based on the Good Shepherd image situates the relationship with God on the foundation of basic trust and trusting faith.

The following **elements** of the lyric are selected to facilitate the child's realisation of the Good Shepherd's personal love for him/her and His protective presence of him/her:

- The good shepherd knows the sheep;
- The good shepherd calls the sheep by name;
- The good shepherd loves and cares for the sheep;
- The good shepherd shows the sheep the way to go;
- The good shepherd keeps the sheep from danger;
- The sheep want to follow the good shepherd;
- Jesus is the Good Shepherd and I am his sheep.

When children understand the elements that enable them to experience their religious life meaningfully, these elements function as fundamentals. The following aspects can be the fundamentals of the lyric:

- Jesus is the Good Shepherd and I am his sheep;
- Jesus knows me;
- Jesus calls me by name;
- Jesus loves and cares for me;
- Jesus shows me the way to go;



- Jesus keeps me from danger;
- I am happy, because Jesus loves and cares for me.

#### 6.2.4.2.2 Selection of the content of the lyric

The following didactic questions (criteria) and assessment of the contents of the lyric are considered to ascertain the didactic accountability (see 4.5.2.2.1).

- What is considered to be the most important aspect of the lyric?
  - Jesus loves and cares for me just like the Good Shepherd loves and cares for the sheep.
- Does the lyric accord with the child's interests, needs and ability?
  - Young children may be attracted by the interesting and dramatic elements of an illustration of the good shepherd and the sheep. This gospel analogy meets with the child's fundamental need for love and trust in a deep and essential way. They may be able to grasp its spiritual meaning by themselves with the help of appropriate didactic approaches. They may be thrilled to sense how happy they are for being loved and helped by Jesus, the Good Shepherd, realising that they are little, weak and helpless.
- Does the lyric have formative value?
  - This lyric has value as a gospel song through which the biblical contents are delivered to the child, depicting the story of Jesus without any embellishment to the Bible text (John 10:1-21).
- Does the lyric involve the child in totality?
  - This lyric involves the child in totality by integrating the four domains of learning outcomes (the psychomotor, the cognitive, the affective and lifestyle). This hierarchy of the four domains is called holism and is central to the effective teaching of religious experience to little children.
- Does the lyric represent the entire religious reality?
  - The story of this lyric is one of the most important parables showing how God loves and protects his congregation. It contains the elements that represent the entire religious reality portraying Jesus by way of an analogy with a loving and caring shepherd.

#### 6.2.4.2.3 Hermeneutic approaches to the content of the lyric

The child's understanding of the content of lyrics largely depends on how meaningfully the religious content is arranged by proper hermeneutic approaches. There can be a gap between the Bible story of the Good Shepherd and the child. This story might appear to the child, particularly one who does not have any idea of nomadic life, as an alienated story, "speaking of an antique world into which the modern person can never enter" (B.C.C. 1984:7). The child might even regard the story as a fairytale rather than the word of God.

Children should be encouraged to come to grips with the story of the Good Shepherd and to construct their own understanding of the story. Furthermore, children should be led to gain access to the Bible story within their own context, clarifying questions such as "What is this Bible story telling me today?"

According to Roux (1989), adopting a hermeneutic approach and compiling relevant Bible material will foster an understanding of and love for religious education. In



view of her hermeneutic approach, the content of this lyric can be identified as a 'Scriptural Lyric' (see 4.5.2.3.3).

In this lyric the Bible text in which specific images of the Good Shepherd and concepts of faith regarding Jesus' love appear has been chosen. The good shepherd parable is one of the most important Christological parables (Cavalletti 1996:43). This parable conveys the essential core of the Christian message. In the Good Shepherd's love the child can find limitless and unfailing love of God. The following diagram of the hermeneutic framework is used for arrangement of the parable in the lyric: **BT** -> **BP** -> **CE** -> **A**. The parable of the good shepherd who is in charge of sheep in the field is the linking-up point (**BT**), and the text is later placed in historical and spiritual perspectives of Jesus as the Good Shepherd (**BP**). The child's experiences (**CE**) of being called by name, cared for, guided and protected by someone who loves him/her are linked to the story of the Good Shepherd.

This lyric can have a strong impact on children by highlighting Jesus' love and protection that young children need to be assured of. Among the various affective relationships the parable recalls, the parental, especially maternal, image may be the most prevalent. According to Cavalletti (1983:69-75) if the child's parents are the opposite of ideal figures, the child may find a loved person in whom he/she sees the reflection of the Good Shepherd's love. The image of the Good Shepherd can be for the child a gratifying experience even in the absence of parental love. Because of its affective integration, which psychologists call "affective ratification", the young child does not know the parable in an academic way, but in an indispensable and vital way (Cavalletti 1983:74). The parable not only satisfies the psychological needs of early childhood, but also introduces the child to Christ's unconditional love towards his believers, the core of Christianity. In the parable the affective and cognitive components are balanced. The parable is a fundamental text that centres on the mystery of Christ and his relationship with his followers (Cavalletti 1983:76). Thus, the appeal (**A**) of the message of Jesus' love as the Good Shepherd will be relevant to the child's life and he/she may not forget the story.

#### 6.2.4.2.4 The inductive approach to the content of the lyric

The inductive approach is used for the content as the methodological principle for teaching this lyric. A number of characteristics of Jesus that may lead the child to come to the conclusion that Jesus is the Good Shepherd are presented in the first two verses. The good shepherd *takes charge of* a flock of sheep, *leads* the flock to green pastures and affords them protection (Jn 10:8, Heb 13:5). The good shepherd *knows* his own sheep and the sheep *recognise his voice*, while they pay no attention to a stranger's voice (Jn 10:5, 14). The good shepherd *defends* the sheep from danger (Jn 10:14). Each of these characteristics is a particular example in which the concept "Jesus, the Good Shepherd" is revealed.

These preceding examples offer the child the opportunity to form a concept of the loving and caring Jesus, the Good Shepherd. The child can understand the biblical message, which can be the base of the child's knowledge of the care of God (Roux 1988b:71). This principle is directed by the child's observation and judgement and therefore has a slow tempo. This approach requires exceptional skill of the teacher in the preparation, management and integration of the new content. The teaching should follow a step-by-step approach in order to stimulate the child's self-discovery by



giving time for the child to meditate and reflect before the third verse (Jesus is the Good Shepherd) is presented.

#### **6.2.4.2.5 Analysis of the content**

The content of the lyric can be analysed according to some suggestions identified by the author (cf. Kim 1996:177-195) as follows:

##### **(a) Suitability for the child's cognition**

The words, ideas, examples or the expression of this lyric match the pre-schoolers' cognitive ability. The word "shepherd", which may be unfamiliar or unknown to children, needs to be explained by the teacher through pictures or slides. The Bible story (The story of "the good shepherd" in the first two verses) is successfully linked to the biblical perspectives ("Jesus is the Good Shepherd" in the third verse), and it may help children develop a proper understanding of the Bible story. This lyric does not include any abstract and symbolic expression that cannot be understood by young children, who are limited in their cognitive ability.

##### **(b) Suitability for the child's affection**

The content of the lyric also takes the child's affective aspects into account. Jesus is portrayed as loving, caring and protecting and this satisfies the child's emotional need of love, care and protection. Children will then develop a positive image of a loving God with a positive self-concept, through the story of Jesus calling them by name. The child's experience of being loved and the message of the Good Shepherd can properly interact with each other.

This lyric has a profound doctrinal content whose message is as great as its affective resonance. The affective dimension of the Good Shepherd image is so powerful that it reflects all the relationships in the child's life (Cavalletti *et al.* 1994:43). The deepest need in young children is to be in a relationship and they discover in the Good Shepherd someone with whom to have a good relationship. It is demonstrated by Cavalletti (1983:70) in her work with young children that the experience of the Good shepherd's love is even valid in itself and needs not necessarily be grafted onto an experience of human love, uniting the child in a direct bond with God. The fact that the Good Shepherd calls each sheep by name makes the greatest impression on young children, especially in their emotional response.

The scene of the shepherd leading the sheep to green pastures and fresh water and the sheep listening to and following the shepherd may stimulate young children's imagination. This scene may be seen as a beautiful illustration and arouse feelings of love, warmth and intimacy. Since this lyric concentrates on the protection of and care of God, the story of bad hirelings and the wolf, for example, is ignored and not used (Roux 1988b:75).

##### **(c) Suitability for the child's social development**

The child's social development is also considered in deciding upon the content of the lyric. An interpersonal and reciprocal relationship between the shepherd (leader) and the sheep (follower) and using the plural term "we" for the sheep rather than "I" may enhance children's social interaction in an effective way.



A positive self-image and a positive regard towards others will be developed through children's realisation of the Good Shepherd's love for themselves and others. This will be the precursor to loving one's neighbour as oneself and loving God (cf. Barber 1981:45). Children's egocentric prayer can be turned into the prayer for others in which they also praise and thank God, if this song is presented to them in an appropriate manner.

**(d) Avoidance of fairy-tale and moralistic styles**

The story in the lyric appears with the great respect for the Bible text without using a fairytale-like manner that may lead to serious misinterpretations by young children. The story of the love and protection of Jesus is not moralised in order to help the child not to confuse morality and religious instruction.

**(e) The importance of the theme indicating the elements of religious reality clearly**

The idea and images unified and developed throughout the lyric are telling about the Good Shepherd's love and protection towards the sheep. This theme shows the essential characteristics of biblical truth by having a linkage to the religious perspectives of Jesus' love and protection towards his children. The theme does not fail to manifest the author's intended message and is appropriate enough for the aim of teaching the lyric to children in its cognitive, affective, psychomotor and life style domains. This lyric does not adopt too many fun-oriented expressions for the purpose of attracting children's attention, which may rather distract them from concentrating on the theme.

The theme is clearly refined by the process of careful selection, ordering and reduction of the biblical truth in order to make the nucleus of the Christian mystery accessible for the child. The theme of this lyric can be a fundamental appeal to the child, which has a fundamental impact on his religious life.

**(f) The importance of giving correct information on religious facts**

As sung Gospel, the lyric is written representing the Bible story of the Good Shepherd. This lyric conveys biblical facts correctly and all the information is based on strong foundations of doctrine. It provides correct religious concepts or theology which may help children develop an adequate concept of God. The biblical idea is not captured capably with the author's own words and the Bible is not quoted irresponsibly or inelegantly. Instead, the lyric highlights the various elements of the story of the Good Shepherd helping children savour their richness.

**(g) Adoption of appropriate music to lyrics**

This lyric adopts the tune of the song; "*The Lord is My Shepherd*" (Maresca 2002:50) which is well known to children. The music itself is appropriate enough to play a role in supporting the meaning of the lyric and to give the child time to reflect on the words. The message of the music, manifested by its musical expression and tone, is in accord with the message of the lyric.

**(h) Contextualisation of the contents of the lyric to ensure effective change of the child's life**

The content of the lyric is sufficient for children to develop a clear way of living a religious life suitable for their own developmental level. The theme, biblical



perspectives and children's experiences interact, and children are able to keep a firm hold of the appeal of the message as their own. Ideas, feelings and concepts of the story may become a part of the child. The message may go down deep into the children and have a significant influence on their lives by helping them recognise Jesus' love and care for them. They may feel happy about being a sheep of the shepherd, Jesus, and thank Jesus for his wonderful love for them.

#### **6.2.4.3 Teaching Principles, Methods, and Media**

This programme is based on the approaches and methods that Cavalletti (1983), Berryman (1991, 2002c) and Roux (1988b) developed for teaching young children the Good Shepherd parable. Principles for teaching this lyric can be referenced from the didactic principles and methodology for teaching lyrics discussed in Chapter 4. Effective teachers will also find what works best for them, their children and under what circumstances (Pearl 1992:233). Didactic methods and media which can be used for the lesson are described below.

##### **6.2.4.3.1 Didactic methods**

###### **(a) The free activity method**

In order to allow the child the opportunity to sing lyrics freely and explore the messages of lyrics through activity and self-learning, a skit, role-playing, or supplementary movement can be provided.

Allowing the child to play the role of the shepherd or the sheep or Jesus is an excellent strategy for promoting children's understanding and their interpersonal relations change. Some props can be used such as a sheep pen, rock or water for role-playing. Through participation in dramatised role-play, children may experience how the good shepherd might feel or act in leading or protecting the sheep intensifying the good shepherd's perspective. They may enter into the emotions through pretending to be sheep following the shepherd. They may participate in empathy with others by role-playing one of the sheep in the flock.

Children can participate meaningfully in learning the love and care of Jesus with the movement suitable for the shepherd, the sheep and Jesus. The teacher can mime the story of the Good Shepherd and allow the child to guess or explore what the story is all about, specially to stimulate the child's self-discovery.

Children can create their own actions and gestures using all or part of their bodies, and manipulate the materials of the Good Shepherd. They can project their feelings through drawing pictures. This can be an effective and enjoyable way to review and reinforce the message of the lesson.

###### **(b) The narrative and conversation method**

Words are wonderful tools of communication and they can also be applied to teaching lyrics. However, the words should be simple and brief. Montessori (Cavalletti 1983:51) cautioned that in religious education for children the words should be few and weighty. Particularly, no amplification or elaboration needs to be added to the Good Shepherd parable.

The narrative can be successfully used as an introductory or supplementary instructional method during the teaching of the lyric "*Jesus is the Good Shepherd*". It



is used to aid the child to explore or think about the content of the lyric, not merely to sing without gaining access to God.

The conversation needs to be able to inspire children to think, feel, imagine, wonder and talk about God with confidence through the story of the Good Shepherd in a way that they are able to do. This involvement of the child in his/her own interpretation can be a stepping stone to understanding God.

Questions should deal with children's experiences and understanding of the parable in the lyric. In doing so, the "wondering" questions (Berryman 2002a, Roux 1988b) are used for the presentation of this lyric to relieve the experience and reflection rather than ask for details and require the simple recalling of facts. "Wondering" questions may stimulate a sense of wonder and mystery in children as they approach the content of the lyric. This may give an open rather than a closed view of the biblical content of the lyric (Stonehouse 1998:188)

#### **(c) The demonstration method**

Children learn to enter the Bible story in the lyric as they watch the teacher enter the story with rich feeling, deep reflection and great respect. They learn the method more fully through the modelling by the teacher's working with the materials and use of them. The teacher can demonstrate by singing, acting or dancing and children may follow his/her example by imitating or repeating in their turn. The teacher should also model a good shepherd whose attitude and verbal expressions the children can imitate.

#### **(d) The experimenting method and self-discovery method**

The experimental and self-discovery method is particularly used for the presentation of this lyric "*Jesus is the Good Shepherd*". The method that Cavalletti *et al.* (1994:41-53), Berryman (1991, 2002c:77-86) and Roux (1988b:71-75) used in introducing children to the Gospel is based on the belief that God's spirit does lead children to the truth. For them the role of teachers is to provide children with a setting and give them the religious story in a few words. The teacher leads children to the joy of discovery by inviting them to enter God's stories and giving them the time to make their own discoveries (Stonehouse 1998:188).

Based on those approaches, the content of the lyric is made into objects that children can manipulate. The materials are provided to make the precious nature of the parable more concrete. As they work with the materials, children are able to grasp the ideas of the Good Shepherd with their hands as well as their hearts. In the process of handling the materials, children are able to do in a sensory-motor way what they are not yet able to do in abstract thought. They work with doctrinal and theological concepts and discover the connection between the Good Shepherd parable and their own lives. Children discover meanings which develop their understanding of God, while the teacher demonstrates respect for each child's ability to communicate with God. The purpose of using this method is not to give children "pre-packaged answers", but to lead them to achieve insight and gain comprehension on their own, instead of the teacher explaining and interpreting everything for them (Stonehouse 1998:187).

Silence is used as another important means for helping the child's exploratory learning (Berryman 1991:69). Silence or meditation is used with great value,



especially accompanied by adequate material on the Good Shepherd, in developing the child's thinking and belief (Cavalletti 1983; Lillig 1998:9). A calm and peaceful atmosphere is provided in order to assist children to discover God by themselves through the contact with God's word unfolded in the aids. Children become aware of the non-visual meaning of Jesus' love as the Good Shepherd, which is explained by the visual materials of the shepherd and the sheep. Children may experience a deep feeling of joy and develop "mysterious" knowledge of Jesus' love towards themselves with their "open minds" (Roux 1988b:1).

#### **6.2.4.3.2 Teaching media**

**(a) Computer programme:** A computer programme about the shepherd and the sheep needs to be developed as an aid for teaching the lyric. The LCD projector is an important teaching medium for a presentation. Pictures or scenes can also be drawn from computer programmes and shown to children through the LCD projector.

**(b) Video and television:** The scenes from films related to the shepherd, sheep and Jesus are prepared beforehand and edited into one narrative, and presented to children as they sing.

**(c) Slide programmes, over-head projector:** Series of vivid, colourful images, pictures of the nomadic life, lambs or shepherds provided by the slides or over-head projector can enrich the child's perception of the "Good Shepherd".

**(d) Wall chart:** Wall charts can be used in presenting key words of the lyric or pictures which are focused upon a lesson theme.

**(e) Cassette tapes & CD:** Cassette tapes and CD are effectively used in teaching the lyric allowing children to listen to the pre-recorded lyric or dramatisations of the story of the Good Shepherd. Children also listen to the sound of sheep through the tapes.

**(f) Visual and sensual materials (aids):** Materials capable of being perceived and manipulated by the senses such as felt or wooden apparatus are used. The materials used for the lesson of this lyric are explained in detail in the presentation of the programme.

#### **6.2.4.4 Presentation of the Lyric in the Lesson Situation**

With reference to the discussion of lesson sequence (see 4.5.9), in which essential didactic components and didactic activities are taken into consideration, the practical lesson can be exemplified as follows:

**\* Title of the lyric: *Jesus is the Good Shepherd***

**\* The materials**

- 1) Pieces: golden box with green music notes  
12 brown felt strips (about 1' 10") for the sheepfold  
3 irregular black felt shapes for the dangerous place  
blue felt shape for the water  
5 felt white sheep figures  
felt Good Shepherd figure  
cassette/CD player  
Note: Felt figures can be substituted with wooden or foam figures



2) Underlay: A green underlay with an irregular, approximately rectangular shape for the green grass.

**\* Special notes**

Children should be seated in a circle on the floor with a clear view of the teacher and the teaching aids. For this presentation only the best suited didactic methods or media are adopted from the didactic components discussed above. This programme can be practised in two to three sessions according to the situation, the age of the children, taking their cognitive, affective and religious development into consideration.

<i>Procedures</i>	<b>Movements</b>	<b>Words and Singing</b>
Introduction	<p>Place the golden music box with green notes in front of children.</p> <p>After removing the lid, take the cassette/CD player out and play the song. The song needs to be played without the lyrics.</p> <p>Take things out of the box wondering with the children about what each thing might be.</p> <p>Take out the green underlay, then smooth it out in the middle of the circle of children.</p> <p>Take the piece of blue foam board and place it on the far left side on the green underlay.</p>	<p>Look! It's the colour gold. Perhaps the song inside might tell us about a Bible story that is more precious than gold.</p> <p>The box is closed. There is a lid. You need to be ready to find out if there is a beautiful song inside. Let's carefully open the box and see what song is inside!</p> <p>We just heard the music, but we didn't hear the words. I wonder what this song is about? Let's look inside. There must be something that can help us find out what this song could be.</p> <p>I wonder what this could be? It's green. Could it be a tree? Vegetables? Or, green, green grass?</p> <p>I wonder what this could be? Sky or sea? A pond?</p> <p>I wonder what they could</p>



	<p>Take from the box the three pieces of black felt. Place each one on the far right on the upper part of the underlay. Place the longer strip opposite the smaller ones, so the sheep can pass between the long one on one side and the two smaller ones on the other side.</p> <p>Take out a single brown strip and lay it on the far right on the lower part of the underlay.</p> <p>Place the second strip parallel to the first one on the inlay but further away.</p> <p>Place the third strip to the left to connect the first two parallel pieces. It may suggest football goal posts.</p> <p>Place the fourth strip to make the figure look like a square.</p> <p>Move one of the four strips to suggest the movement of a gate, then lay it flat again to make the square.</p> <p>Lay the other strips on top of the strips already laid down</p> <p>Take a single sheep out of the box and place it in the sheep pen. Take out the remaining four sheep, one</p>	<p>be? There is no light in there at all. Doesn't it look dark and somehow dangerous?</p> <p>I wonder what this could be? A path? A stick?</p> <p>Here's another one. Maybe the path is in between.</p> <p>Here's another one. Are they goal posts for football? Or maybe a bridge between the two paths?</p> <p>Here's another one. It seems to be a diamond for playing baseball. Now there's an inside and an outside.</p> <p>Let's make a gate so if there's someone inside he or she can go outside. Or someone outside can go inside.</p> <p>There are more. It is getting stronger. I wonder what this could really be? Yes, it could be a place for animals or people. I wonder who lives there?</p>
--	---	--



<p>Presentation of the lyric</p>	<p>by one.</p> <p>Take the Good Shepherd from the box and place it next to the sheep pen.</p> <p>Present the lyric. Slowly sing or read the first verse of the lyric two or three times. Then, teach the song by repetition moving the figures to the words of the lyric.</p> <p>Open the gate and place the Good Shepherd inside of the sheep pen and nod his head as if he calls the sheep by name.</p> <p>Move the shepherd to the outside of the sheep pen. Move the sheep slowly to the grass and to the piece of blue felt following the shepherd. Move the first one, then the others so they catch up one by one.</p> <p>Divide the song into parts or segment, and teach sequentially using repetition until the children learn it completely.</p> <p>Point to the objects and explain the grass, water and sheepfold.</p>	<p>Oh, it is a place for sheep. I wonder how many sheep there really are. I wonder why the sheep are not alone, but together in a group?</p> <p>Who could he be? What is he doing? Is he guarding the sheep? Why does this man look after the sheep?</p> <p>This song must be telling us about the story of the sheep and the man who looks after the sheep. The Bible says that Jesus told this story. Would you please carefully listen to the song and find out what this song is all about?</p> <p><i>“The sheep have a good shepherd He calls them all by name. He leads them to green pastures, Fresh water awaits them.</i></p> <p><i>Shepherd, shepherd, we want to go with you; Shepherd, shepherd, we want to follow you.”</i></p> <p>Let's sing together. Think about the meaning of the song!</p>
----------------------------------	---	---



	<p>Teach the second verse continuing to use segmentation and repetition until the children learn it completely.</p> <p>The Good Shepherd nods his head towards the sheep and embraces and strokes them.</p> <p>Move the Good Shepherd between the black pieces of felt and then begin to move the sheep through. Show the sheep's feelings of tension by moving the sheep through one at a time slowly. Turn this way and that.</p> <p>Finally, move each one through following the Good Shepherd. Move the Good Shepherd toward the sheep pen and have the sheep follow.</p> <p>Sit back and reflect for a moment on the story.</p>	<p>Now, we know what these green, blue and brown things represent. We know what the person who looks after the sheep is called, too. Why do you think this shepherd is a good shepherd? Why do you think the sheep want to follow him?</p> <p>Let's sing another verse and learn more about this lovely relationship between the Good Shepherd and his sheep.</p> <p>2. <i>"The shepherd knows his sheep; And loves and cares for them. He shows them the way to go; And keeps them from danger.</i></p> <p><i>Shepherd, shepherd, we want to go with you; Shepherd, shepherd, we want to follow you"</i></p> <p>Look! All the sheep are safe. Even though there was this dangerous place (point to the place), the Good Shepherd kept them safe. The Good Shepherd walked ahead of his sheep, and the sheep listened to him and followed him. Now, they came back safely to the sheep pen.</p> <p>The Good Shepherd's sheep are so fortunate! Don't you think? They are so protected and loved. They must be so precious to the shepherd. The Good Shepherd gives</p>
--	--	--



	<p>Repeat singing the verse three until the children know it completely.</p>	<p>his very life for them.</p> <p>Who do you think the shepherd could be? (Listen for the children's answers and continue when one says Jesus)</p> <p>Who can the sheep be? Do you think Jesus was speaking about the sheep we see in the field? Do you think we are the sheep? What do you think? And you? Do we know the names of some of the Good Shepherd's sheep? Does the Shepherd call you by name? Does the shepherd know you and love you and protect you?</p> <p>Have you ever found good grass? Have you ever had cool, fresh water? Have you ever had to go through a dangerous place? If you did, how did you get through? I wonder where this whole place really could be?</p> <p>How beautiful it is to be one of his sheep! How lucky we are! Let's celebrate and singing the last verse of the song!</p> <p>3. <i>"Jesus is the good shepherd; We are his little sheep. He knows us and he loves us; We are his little sheep.</i></p> <p><i>Jesus, Jesus, we want to go with you; Jesus, Jesus, we want to follow you.</i></p>
--	--	---



Conclusion	<p>Children sing the whole song and the teacher operates all the objects as they sing. Then encourage the children to sing the song with body movements.</p> <p>When the lesson is over, begin to place each one of the objects back into the box with great care. Name the pieces as they are returned to the box.</p> <p>Allow children to do creative work related to the theme of the song. Some can reflect the song with the materials used during the lesson. Role-playing and enactment can enhance the insight children gained from the song.</p>	<p>Lets' sing the whole song. Let's try to sing the song with actions. What actions or gestures do you think the shepherd makes? What actions or gestures are suitable for the sheep? How about grass and fresh water?</p> <p>Here is the Good Shepherd. The sheep. The green grass. The water. The sheepfold. The dangerous place.</p> <p>Now, what work would you like to do today?</p>
------------	--	---

### 6.2.5 ASSESSMENT PHASE

The change or development of children's concept of Jesus and hymns needs to be assessed based on the investigation of their religious development done in the preparatory phase (see 6.2.3.2). Assessment provides feedback to both the child and the teacher throughout the process of teaching the lyric, and it can be done both during and after the lesson. Narrative and conversation methods are effectively used for a constant supplement and assessment during the lesson. In the presentation of this lyric, "*Jesus is the Good Shepherd*", "wondering" questions, which permit reflection and enable anamnesis, are used to inspire children with confidence to think, feel, imagine, wonder and talk about God as they are able to do.

At the end of the lesson the achievement of the aims is assessed in its four domains through interviews or creative works or role-playing. Letting the child pray in a few sentences can also be a way to determine whether children experience and understand the story of the Good Shepherd. Observation of children's attitude in singing the lyric or the way they manipulate the materials of the Good shepherd can be an important source of assessment. The following can be examined to assess whether there is any change or enhancement in the children's concept of Jesus after the lyric "*Jesus is the Good Shepherd*" is presented to them.

#### 1) Concept of lyrics

- What does the child think the hymns are?
- Does the child enjoy singing and feel happy when he/she sings about Jesus love?
- Does the child recognise the role of the lyric in learning about Jesus?



- Does the child appreciate the teacher's help in grasping the message of the lyric?

## 2) Concept of Jesus relating to the theme of the lyric

- Who does the child think Jesus is?
- Does the child realise Jesus as the Good shepherd who cares for him/her?
- Does the child recognise himself/herself as a "sheep" of Jesus, the Good Shepherd?
- Does the child acknowledge that Jesus knows him/her?
- Does the child perceive the biblical fact that Jesus calls him/her by name?
- Does the child have confidence that Jesus guides his/her daily life?
- Does the child have an assurance of Jesus' protective love?
- Does the child sense Jesus' love toward him/her?
- How does the child project the concept of Jesus through his/her creative work, such as drawing?

## 3) Concept of Jesus relating to the child's religious and general background

- How do children in different religious background accept or develop the concept of Jesus as the Good Shepherd?
- How do children in different physical, cognitive, emotional or social status understand or perceive Jesus as the Good Shepherd?
- Does the concept of Jesus as the Good Shepherd improve the child's self-image?

## 6.3 DIDACTIC PROCESS OF TEACHING THE LYRIC, "*PRAY, PRAY, CHILDREN OF GOD*"

The application of the whole didactic process to the actual lesson programme has already been illustrated in detail in the example of teaching the lyric "*Jesus is the Good Shepherd*". Discussion of teaching the lyric "*Pray, pray, children of God*" will therefore be presented in an abstract way in order to avoid repetition. Some specific didactic situations or components which are different from teaching the previous lyric will be briefly mentioned.

### 6.3.1 THE TITLE OF THE LYRIC: "*PRAY, PRAY, CHILDREN OF GOD*" (see 6.3.4.4)

1. Peter was in prison, because he loved Jesus,  
Peter was locked up, because he loved Jesus,  
Peter had no freedom, but God's people prayed for him,  
Peter couldn't get away, but God's people prayed for him.

Wake up, wake up, Peter. It's time to go out.  
Wake up, wake up, Peter. Don't stay here anymore.  
Wake up, wake up, Peter. God heard the people's prayer,  
Wake up, wake up, Peter. God is helping you.

Pray, pray, children of God! Never give up,  
Pray, pray, children of God! Pray for each other.  
Pray, pray, children of God! Never give up,  
Pray, pray, children of God! God will answer you.



2. Wow, wow, wow! Nobody saw Peter go out,  
Wow, wow, wow! The door opened by itself.  
Wow, wow, wow! Peter walked through the door,  
Wow, wow, wow! God helped Peter to escape.

It's me, it's me, Peter. Knock, knock, knock!  
It's me, it's me, Peter. Now I'm free and safe,  
It's me, it's me, Peter. Let's praise our Lord,  
It's me, it's me, Peter. God heard our prayers.

Pray, pray, children of God! Never give up,  
Pray, pray, children of God! Pray for each other.  
Pray, pray, children of God! Never give up,  
Pray, pray, children of God! God will answer you.

\* **Bible text:** Acts 12:5-17

\* **Target group:** Korean junior primary children (7-9 years)

### 6.3.2 REASON FOR CHOOSING THE LYRIC

Prayer is an important and frequent activity of the church. Prayer is an experience not only akin to worship, but involved in the very heart of worship. Prayer has a central position in the religiousness of children (Tamminen 1991:210). Children aged 7-9 years are capable of practising personal prayers as well as group prayers. They need to be helped to worship God and develop their religious sense through the appropriate practice of prayer. One of the most effective ways to promote children's attitude of prayer from the heart is to use music and prayer poems. Some lyrics are musical versions of prayers written in the form of prayer or with the content of prayer. As discussed in Chapter Two, singing lyrics is an effective way of communication, just as prayer to God is. Lyrics perform an invaluable function in the expression of children's needs and feelings before God as sung prayer.

Other lyrics give children information about prayers. Lyrics written with the biblical messages relating to prayers can be good educational materials to teach children what prayer is, how they can pray to God and how God answers their prayers.

This lyric is based on the Bible story of prayer in Acts 12:5-17 with an aim to help children to pray, particularly for others. The story in Acts is one of many accounts of the miraculous outcome of prayer. Some of God's people who supported Peter prayed for him during a difficult and apparently hopeless situation. However, they prayed to God and asked Him for help. Those believers prayed because they were aware of God's power and realised that prayer was the only effective thing they could do. They did not focus on their inability to solve the problem concerning Peter who was in a desperate plight, but rather focused on God. And in reward they experienced God's faithfulness in answering their prayers and solving the problem.

Through this story children will learn the power of prayer, especially when done for the needs of others. This lyric will promote children's desire to pray for themselves as well as for others and lead them to experience the joy of receiving answers from God.



Although children aged 7-9 years are still in the transitional stage of being self-centred to having a concern for the interests of others, a great part of their religious experience shifts from “primary experienced faith to an affiliative faith” (Roux 1996:124). Children need to be helped to gradually accept and learn to care for others, reach out to other people, and turn away from their self-centredness. Educators need to encourage children to change the content of their prayers from selfish requests for themselves to expressing concern for other people’s needs and feelings.

Particularly, children in Korea live in a society whose people, including children, are too (cf. Kim 1995:129). Sometimes precious values such as love, respect or friendship are ignored for the sake of achieving any specific individual’s or group’s expectations. This lyric may help children develop perspectives on and concern for others. Children may learn to take their friends’ point of view into consideration. They may place more value on loving and helping their friends and praying for them. The reason for choosing this lyric is based on the assumption that this lyric may encourage and support Korean children to pray for others with a belief that prayers of God’s people please Him, and God promises to answer.

### 6.3.3 PREPARATORY PHASE

#### 6.3.3.1 Preparation of the Teacher

For careful planning of the lesson, the following academic, professional and religious preparation of the teacher is required.

- Does the teacher realise the educational role the lyric has in enhancing the child’s concept of prayer?
- Is the teacher well aware of the whole process of didactic situation of teaching the lyric?
- Does the teacher know about, and believe in the power and effect of prayer?
- Does the teacher assess the children’s religious concepts of prayer and their specific spiritual needs which can be met by the message of the lyric?
- Has the teacher attained proficiency in the didactic principles, methods and media which are best suited for the presentation of the lyric?

#### 6.3.3.2 Readiness of the Child

This lyric is aimed at Korean junior primary children dealing with the biblical concept of prayer. In order to teach Korean children prayer, the kind of concept of prayer they have, the content of their prayer, how far they believe in the effect of prayer or how often they pray for themselves as well as others, needs to be investigated. Before the concept of prayer of a specific child in a specific lesson situation is investigated, it is necessary to review the empirical research for Korean junior primary children’s concept of prayer done in Chapter 5 as a general background (see 5.12). Since this study deals with teaching children prayers by means of lyrics, their concept of lyrics needs to be reviewed as well (see 5.13).

According to the empirical study for Korean junior primary children (n=76), 64.4% (n=49) of them recognised that hymns are the *songs offered to God* or *sung in the church*. Most children *enjoyed singing* hymns (93.4%, n=71), and felt *happy and thankful* (77.6%, n=59) when they sang hymns. The role of lyrics as a means of *refreshment* (31.6%, n=24) and tools for *education* (26.3%, n=20) was mentioned as



the most important benefits of singing lyrics. They considered that concentrating on the *meaning of the lyric* (51.3%, n=39) was more important than the external form of *singing* (40.8%, n=31).

Surprisingly, almost every child (96%, n=73) acknowledged the educational role of lyrics in helping them to learn about God. At the same time they (85.6%, n=65) pointed out difficulties in understanding the meaning of lyrics, and also complained (40.8%, n=31) about the teachers' failure to help them understand the message of lyrics. This was observed in pre-schoolers as well.

Children from Christian families favoured hymns more than children from non-Christian families. Children's preferring of pop music to gospel songs was mainly because of the appeal of *Interesting sounds and beats* of contemporary music (34.2%, n=26). They chose *Strong beats and melodies* (36.8%, n=28) as the main reason for their preference of Christian rock or rap songs over gospel songs.

According to the investigation of junior primary children's (n=67) concept of prayer, 41.8% (n=28) of children considered prayer as a *conversation with God*, and 16.4% (n=11) of them understood prayer in the context of *worship*. Children believed that *giving thanks to God* (50.8%, n=34) was more important than *the external form of prayer* (47.8%, n=32). Children hardly considered *demanding God to do what they wished* as the most important attitude in prayer. According to the answers they gave, 83.6% (n=56) of children reported that they pray *more than once* a day.

The most frequently reported situation suitable for prayer was the sub-group entitled *worship* situation (53.7%, n=36), and it reveals that children considered prayer as an essential factor of worship. *Sickness* (38.8%, n=26) and *thankfulness* (38.8%, n=26) were reported as the second important situations for prayer. *Happiness* (80.6%, n=54) was the most commonly identified feelings associated with prayer, and negative feelings such as *uncomfortable or frightening feelings* were rarely reported. 59.7% (n=40) of children prayed for God's guidance, protection, help in illness, and other concrete matters in their lives. 71.6% (n=48) of children stated that their prayers had been answered on more than one occasion.

Among children (62.7%, n=42) who gave concrete events of their prayer being answered during personal interviews, 16.7% (n=7) of them described examples of God's answer to their prayers for others. Answers such as the following were included in those explanations: "I prayed for my mom and my dad's health, and God made them both healthy", "I prayed for my sick sister, and God heard my prayers and made her better", "I prayed for my mom's baby when she was pregnant, and God helped her to give birth to a baby boy", "I prayed for my mom's safe return from her trip, and she returned safely", "I prayed for my mom and dad not to fight any more, and the next day they made up". 43.3% (n=29) of children pointed out *the incongruity to God's will* as the reason for unanswered prayers. 22.4% of them believed that *God does not answer when they are naughty or misbehave*. Many children (86.6%) answered that their prayers should only be offered to God, while 7.5% responded that they could be offered to any god. There is a positive correlation between children's Christian religious home environment and their biblical concept of prayer.



With reference to the above-mentioned research findings, a child's concept of prayer in a lesson situation needs to be studied in terms of the readiness of the child. General knowledge of children's age, religious environment provided by church, home, school and society, their religious experiences and other personal factors which may influence their spiritual growth can be collected in the same way discussed in the programme of "*Jesus is the Good Shepherd*". The concept of lyrics can also be researched as outlined in the previous programme. The followings are examples of questions that can be dealt with. The questions can be assorted or condensed with flexibility according to the situations.

### 1) Concept of prayer

- What does the child think a prayer is?
- To whom does the child pray?
- Does the child believe that God listens to his/her prayer?
- Has the child ever prayed for others?
- Has the child ever experienced that his/her prayer was answered?
- Can the child describe when and how God answered his/her prayers?

### 2) Concept of prayer relating to the child's general and religious background;

- Is there any relationship between children's religious background of home, church, society and school and their concepts of prayer?
- Do children's physical, cognitive, emotional or social development have an influence on their concept of God and prayer?

## 6.3.4 EXECUTIVE PHASE

### 6.3.4.1 Formulation of Aim

The lyric "*Pray, pray, children of God*" is selected from the lyric education curriculum for 8 and 9 years old children for September-November 2002 (Lesson 50: "*God's people pray*"), developed by the author (see Appendix L). The aim of religious education is supporting the child "*to experience God and grow religiously in God's love*". The theme of the year is "*We love God*" and the unit theme is "*Worship Our God*". The lyric, therefore, needs to be selected and presented to support the aims of the curriculum. The aims are classified according to the four major domains in authentic religion as follows (see 4.5.1.3):

\* **The aim of religious education:** To experience God and grow religiously in God's love

\* **The theme of the year:** We love God

\* **Unit theme:** Worship God

\* **The theme of the lyric:** God answers when His people pray for each other

\* **The aim of the lyric**

- Cognitive domain: To know that God answers when His people pray for each other
- Affective domain: To express joy of praying to God
- Psychomotor Domain: To sing the lyric with actions and gestures that reflect the meaning of the lyric
- Life style domain: To be able to pray for people who need help



### **6.3.4.2 Provision of the lyric**

#### **6.3.4.2.1 Arrangement of the content of the lyric**

This lyric is arranged by the author to introduce the biblical event of Acts 12:5-17 in order to encourage children to pray. In this lyric the true characteristics of prayer are clearly proclaimed within the framework of educational aims fitting the level of the child's readiness.

The content of this lyric is reduced and contains the following elements in order to help the child realise that God answers when His people pray for each other:

- Peter was put into prison because he loved Jesus.
- Peter was heavily guarded, so he couldn't get away.
- God's people who supported Peter prayed to God for help.
- God heard the people's prayer and rescued Peter.
- People were happy and praised God for His answer to their prayers.

When the understanding that children have of the elements enables them to experience their own life in a meaningful way, the elements function as fundamentals. The following can be the fundamentals of the lyric that result in changed lives of children:

- Some people are in difficult situations.
- They cannot solve the problems by themselves.
- We can pray to God to help and support them.
- God will hear our prayers and help them.
- We'll praise God for His answer to our prayers.

#### **6.3.4.2.2 Selection of the content of the lyric**

The following didactic questions (criteria) are considered to make certain the selection of content of this lyric is didactically accountable.

- What is considered to be of utmost importance?
  - God answers when His people pray for each other
- Does it accord with the child's interests, needs and ability?
  - The biblical incident in Acts 12:5-17 has interesting and dramatic story factors. Each process of the story may attract children's interests and curiosity: the arrest of Peter because of his love for Jesus, Peter's imprisonment guarded by soldiers, persistent prayer of God's people, help from an angel sent by God and Peter's escape, Peter's appearance before God's people, and their experiences of surprise, excitement and thankfulness towards God. The story is fully understandable for children and its message meets their needs to ask help from God having assurance that God answers their prayers.
- Does it have formative value?
  - This lyric has the value of being a sung gospel through which the story of a miraculous outcome of prayer (Acts 12:5-17) is delivered to children.
- Does it involve the child in totality?
  - This lyric involves the child in totality by integrating the four domains of learning outcomes (the cognitive, the affective, the psychomotor, and lifestyle). This hierarchy of the four domains is called holism and is central to the effective teaching of religious experience to children.
- Does it represent the entire religious reality?



- The message of this lyric is one of the most important Christian doctrines stating that prayer is communication between God and His people and a channel of help from God. It contains the elements that represent the entire religious reality proclaiming that believers can ask God's help through prayer and God hears their prayer.

#### 6.3.4.2.3 Hermeneutic approaches to the content of the lyric

The child's understanding of the content of lyrics largely depends on how meaningfully the religious content is arranged through a proper hermeneutic approach. There can be a gap between the Bible story of Peter, his imprisonment and escape of the prison, and the child who lives in contemporary situations. This story might appear to the child, particularly one who lives in the country where religious freedom is guaranteed, as a story that has no connection with his life. The appearance of an angel might also lead the child to regard the incident as a fairy tale rather than biblical facts that actually took place in history.

This lyric adopts hermeneutic approaches to help children construct their own understanding of the lyric, clarifying how the Bible story relates to their contemporary lives. This adoption of a hermeneutic approach might help the child provide meaningful answers to questions such as "Why do I need to hear the story?" and "What does this have to do with my life?" In view of Roux's hermeneutic approaches, this lyric can be regarded as 'Scriptural Lyric' (see 4.5.2.3.3)

In this lyric the story from Scripture in which biblical concepts of prayer appear is chosen as the starting point. The following diagram of the hermeneutic framework is used as the arrangement of the story in the lyric: **BT** -> **BP** -> **CE** -> **A**. The story of Peter and God's people who experienced the power of prayer is the linking-up point (**BT**), and the text is later placed in spiritual perspectives of when and how believers can pray for each other, and how God responds to their prayer (**BP**). The child's experiences (**CE**) relating to prayer for others or its persistency are positively linked up to the exhortation of the refrain that "Pray, pray, children of God. Never give up".

This lyric can have a strong impact on children by highlighting the persistent prayer of God's people that pleased God and caused a miracle to happen. Emphasis on God's response of listening and answering to their prayer may also assure them about God's faithfulness and sincerity. Children may recognise the distinctiveness of prayer that moves God's heart. Their need for protection in difficult situations may also be fulfilled. Thus, the appeal (**A**) of the story will be relevant to the child's life by motivating and encouraging them to apply the message to their lives by praying for others.

#### 6.3.4.2.4 Analysis of the content

The content of the lyric can be analysed according to some suggestions identified by the author (cf. Kim 1996:177-195) as follows:

##### (a) Suitability for the child's cognition and affection

In general, the words, ideas, examples or the expression of this lyric match the junior primary children's cognition. The story is placed in perspective so that the child can understand. Children at this age are imaginative and love stories (Clark *et al.* 1986:131). The development of the story, particularly the miraculous work of God,



may interest children with their dramatic effects. The Bible story in the lyric will have a more personal impact as the children begin to identify with the story's characters and the awesome power of God's people praying for each other.

In this lyric God is described as the living and powerful God who takes care of His people, and it can help children form a positive image of God. Children may feel secure and have feelings of joy when they sing of God, who cares for Peter and His people. Children may be encouraged by the fact that God's help is constantly available to them through their prayers, because they understand that their ability is limited and that there are problems they can't help solve.

This lyric uses alliteration by repeating initial consonant sounds of each paragraph in order to underscore meaning, to create mood, and to enhance rhythm (cf. Applebee *et al.* 1992). The repetition of a word, phrase or line is also used for emphasis on the message of the lyric. This use of alliteration and repetition may heighten the hortatory effect of the lyric and help children understand and remember the lyric in an easier and more joyful way.

#### **(b) Suitability for the child's social development**

Religious faith contains a great deal of religious instructions relating to interpersonal relationships. Prayer for others is the teaching of what relationships between persons should be in the Christian faith. Junior primary children, according to Selman (1978:28), are "social-informational" and "self-reflective" in developing a perspective on others.

Selman explains that when children are in the "social informational" stage, they become released from their egocentric perspectives. Children can see their own perspective and one other person's, and recognise that other children see things differently. They begin to compare their views with those of others and pick up new pieces of information and perspectives as they interact with adults and other children. Children rearrange the structures of their thinking to accommodate the new discoveries, yet the main focus remains on the self. In the "self-reflective" stage the child can understand their own and the other's perspectives in concrete terms, but not simultaneously.

During junior primary years role interrelationships and the co-ordinating of roles into a unified system is seen in group playing (Moseley & Brockenbrough 1988:120). The reactions of others become more prominent in the perspective of self, so that children see themselves as members of the Christian community (Moseley & Brockenbrough 1988:121; Ratcliff 1992:120). This perspective is derived from the reactions of religious educators, including parents, teachers and others. Therefore religious educators should help children learn altruistic prayer concerning others in group-settings and help them experience a sense of belonging to the Christian community.

The content of this lyric, which highlights people who prayed for each other, may encourage children's social interaction and develop other's perspectives. It may propose to children the view that their self-centred prayer can be changed to prayer for others who need support and help.



**(c) Avoidance of fairy-tale and moralistic styles**

The content of the lyric does not adopt a fairytale-like manner, which may lead to serious misinterpretations by young children. The religious story and instructions about prayer are presented with full respect for the Bible text and not in a moralistic way.

**(d) The importance of the theme indicating the elements of religious reality clearly**

The idea and images unified and developed throughout the lyric tell us how God's people prayed for Peter and how God answered their prayers. The contrast between the desperate situation Peter was in when he was locked up in the prison and the exciting moment of his escape out of the prison clearly manifests the power of prayer for others and the mightiness of God.

**(e) The importance of giving correct information on religious facts**

The lyric plays a role of conveying the correct religious message as 'sung gospel'. This lyric can be classified as a kerygmatic lyric (see 3.2.1), because it proclaims the biblical message that believers should not lose hope in difficult situations, but be persistent in prayer to God. The information of the lyric will help children develop an adequate concept of intercessory prayer.

**(f) Adoption of appropriate music to lyrics**

This lyric adopts cheerful music that is appropriate enough to play a role to support the message of the lyric. The colour of the music itself, manifested by its musical expression and feeling tone, is in accord with the message of the lyric.

**(g) Contextualisation of the contents of lyric to ensure effective change in the child's life**

Junior primary children are ready for the basic truths of Scripture if they are presented on their level and related to their lives (Clark *et al.* 1986:131). When they feel weak, helpless, lonely or frustrated, they need to understand and experience God's help. When they are happy, they need to associate God with the good things in the world.

The content of the lyric may help children develop a clear way of living a religious life suitable to their developmental levels. The theme, biblical perspectives and children's experiences interact with each other, and children will be able to keep a firm hold of the appeal of the message as their own. The lyric may help children make their own plan about prayer for others and put their plans into action in their home, school, neighbourhood and church.

**6.3.4.3 Teaching Methods and Media****6.3.4.3.1 Didactic methods****(a) The free activity method**

In order to allow the child the opportunity to sing lyrics freely and explore the message of the lyric through self-activity and self-learning, a play, play-acting, or supplementary movement can be provided.

Children are dramatic and playful (Stonehouse 1998:156). Role-playing has special value to enhance and intensify the child's learning of the theme of the lyric. Playing the roles of Peter, the angel or the people who prayed for Peter encourages children to consider how the characters felt and responded to God's work. This playing and



pretending to take the role of characters in a spontaneous play may promote attitude change, especially interpersonal relations change (Barber 1989:97). Children may intensify another person's point of view and participation in peer negotiation as well as empathy for others, through acting out the role of people who prayed for each other (Massey 1988:96).

A game named "Power of Prayer Game" can be presented to help children remember and review the theme of the lyric (cf. Schmidt 2001:90). Two groups play the roles of a prison door and Peter and God's people who prayed respectively. The group playing the prison door stands with linked arms. The other group appoints one child as Peter. Peter attempts to break through the "prison door" by breaking the linked arms. He is allowed to break through when the "God's people" group says "We are praying for Peter", but not when the group does not.

Finger play can also be a fun way for the children to impress or retell the Bible story in the lyric and remember what God's people did. Children can create their own actions and gestures feeling the words of the lyric and moving with them. This can be an enjoyable way to review and reinforce the message of the lesson.

#### **(b) The narrative and conversation method**

The narrative and conversation method can be used in the same way of teaching the lyric "*Jesus is the Good Shepherd*".

#### **(c) The demonstration method**

The teacher can demonstrate by singing, acting or dancing and children may follow his/her example by imitating or repeating in turn. The teacher should also model a good prayer whose attitude and verbal expressions the children can imitate (Beers 2001:71).

It is often said that children's learning of prayer occurs when "caught" unconsciously, or when "sought" through sense of need, as occurs when "taught" directly (Clark *et al.* 1986:432). Children learn by example. Children learn through concrete language and experiences. When children listen to the sincere prayer of others in understandable words about meaningful concerns, then prayer is "caught". When they sing a lyric written in the form of prayer, prayer is also "caught" in a natural and spontaneous way. Such a prayer or lyric demonstrates to children the form, the vocabulary and the expression which they need help learning. Prayer is "sought" for children's need for prayer when they express themselves to God. Children need to be encouraged to explore the wonder of prayer, the way to pray, the situations which need prayer, and the answers to prayer.

Prayer, especially group prayer, is also "taught" gradually (Clark *et al.* 1986:432). A simple prayer of "thank you" can be the first step to begin group prayer. After a number of occasions of "thank you" group prayers, the "please help me" petitionary prayer can be introduced, then "forgive me" prayers added. As the group prayer participation becomes more natural, those prayers are combined and "I love you" (adoration and praise) is included in all the prayers.



Demonstration of pictures of everyday things for which to be thankful, or other visuals of people praying, especially help young children and heighten their desire to pray.

#### **(d) The experimenting method and self-discovery method**

The teacher should assist children in understanding what the lyric says by giving them room for their own experiments and approaches. Through practice of prayer for others, children will experience Christian love and concern towards others and God's reaction to those prayers. Without self-discovery of the power of prayer, the story will remain only in their heads, not in their hearts. Children will also gain better access to God by themselves through manipulating the props or pictures, rather than simply being told the message of the lyric.

#### **6.3.4.3.2 Teaching media**

Using the media in teaching the lyric "*Jesus is the Good Shepherd*" can be applied to this lyric in the same way. All the media are used to aid children's understanding of the message by showing films, programmes, scenes, pictures or by playing the music relating to prayers.

#### **6.3.4.4 Presentation of the Lyric in the Lesson Situation**

With reference to the discussion of lesson sequence, in which every didactic component and didactic activity is taken into consideration, practical lessons are exemplified below (cf. Schmidt 2001:88).

\* **Title of the lyric:** *Pray, pray, children of God*

#### **\* The materials**

- 1) Pictures or replicas of Peter (chained Peter and standing Peter without chains), angel, God's people, prison door, guards, door of the house where God's people gathered for prayer, flannel board
- 2) Cassette/CD player or LCD projector
- 3) Cassette or CD

#### **\* Special notes**

Children are seated in rows or in a circle on the floor. This lyric can be repeated several weeks in a row until it is memorised.

Procedures	Movements	Words and Singing
Introduction	Place chained Peter at the centre of flannel board.  Place soldiers to the right.	This is Peter. Peter was in prison.  King Herod had locked him up just because he loved Jesus and was telling people about Jesus. Herod wanted to be sure Peter couldn't get away. Peter had four soldiers guarding him all the time. The guards put a locked chain around each of Peter's wrists. Peter thought he wasn't going anywhere, so he lay down and



	<p>Add church group at the far right. Place the door to the left of them.</p> <p>Add angel at left of Peter. Replace chained Peter with standing Peter.</p> <p>Put angel at Peter's right and move them both past the guards, and remove guards.</p> <p>Remove angel.</p> <p>Walk Peter to the door of his friend's house.</p> <p>Tap on table or floor.</p> <p>Move church group toward the door and remove door.</p> <p>The entire song is played two or three times.</p>	<p>slept.</p> <p>God's people knew Peter was locked in prison. They wanted to help him but they weren't sure how. So God's people gathered at a house to pray that God would help Peter.</p> <p>That night while Peter was asleep, an angel came to Peter and said, "Get up, quickly, and follow me!" The chains fell from Peter's hands.</p> <p>Peter followed the angel right past the guards and walked down the city street. At first Peter thought he was dreaming, but he began to realise what had happened. Now the angel left Peter.</p> <p>Peter knew God had rescued him from prison. Peter hurried to his friend's house where God's people had gathered to pray.</p> <p>Knock, knock. Peter kept knocking at the door. "It's me Peter!" said Peter as he knocked.</p> <p>"Peter! It is Peter!" the people all cried. Peter told them about how God sent an angel to get him out of prison. The people were so excited and happy that Peter was safe. They praised God. God answered when His people prayed for each other.</p> <p>Here is a song that retells the story of Peter. Would you please listen carefully?</p>
Presentation of the lyric	The first verse is taught by segmentation and repetition until the children learn it	<p>1. <i>Peter was in prison,</i>  <i>because he loved Jesus,</i>  <i>Peter was locked up,</i></p>



	<p>completely.</p>	<p><i>because he loved Jesus, Peter had no freedom, but God's people prayed for him, Peter couldn't get away, but God's people prayed for him.</i></p> <p><i>Pray, pray, children of God! Never give up, Pray, pray, children of God! Pray for each other. Pray, pray, children of God! Never give up, Pray, pray, children of God! God will answer you.</i></p> <p><i>Wake up, wake up, Peter. It's time to go out. Wake up, wake up, Peter. Don't stay here anymore. Wake up, wake up, Peter. God heard the people's prayer, Wake up, wake up, Peter. God is helping you.</i></p>
	<p>Sit back and reflect for a moment on the story of the lyric.</p> <p>The second verse needs is also taught by segmentation and repetition until the children learn it completely</p>	<p>Where was Peter at the beginning of the story? Why was Peter in prison? What did God's people do? Who woke Peter up?</p> <p>Let's sing the second verse.</p> <p>2. <i>Wow, wow, wow! Nobody saw Peter go out, Wow, wow, wow! The door opened by itself. Wow, wow, wow! Peter walked through the door, Wow, wow, wow! God helped Peter to escape.</i></p> <p><i>Pray, pray, children of God! Never give up, Pray, pray, children of God! Pray for each other. Pray, pray, children of God! Never give up,</i></p>



		<p><i>Pray, pray, children of God!</i> <i>God will answer you.</i></p> <p><i>It's me, it's me, Peter.</i> <i>Knock, knock, knock!</i> <i>It's me, it's me, Peter.</i> <i>Now I'm free and safe,</i> <i>It's me, it's me, Peter.</i> <i>Let's praise our Lord,</i> <i>It's me, it's me, Peter.</i> <i>God heard our prayers.</i></p>
	Sit back and reflect for a moment on the story of the lyric.	<p>How did God answer people's prayers? Are you happy about God's help for Peter? What can we do for each other? Can you pray for people who need God's help?</p>
	Children sing the whole song.	Let's sing the first and second verses.
	Help children create their own actions that fit the important parts of the lyric.	What actions or gestures do you think Peter made when he was locked in prison? How about the guards? What actions or gestures are suitable for an angel? Show me how God's people might have looked when they saw Peter out of prison.
Conclusion	Allow children to sing the entire song and rethink the story content by acting out the whole parts of the lyric.	Let's try to sing the whole song with those actions.
	Allow children to do creative work related to the theme of the song. Encourage children to strengthen the message of the lyric by acting in a skit or an enactment of the lyric.	Let's review what the song told us about with some activities.

### 6.3.5 ASSESSMENT PHASE

The change or development of children's concept of prayer needs to be assessed based on the investigation of their religious development done in the preparatory phase (see 6.3.3.2). The change of children's concept of hymns can also be added. This can be done both during and after the lesson. Assessment provides feedback to the child as well as the teacher throughout the process of teaching the lyric. Specifically, assessment during the lesson is done in order to fulfil the function of



remedy, mostly by means of the conversation method. In the presentation of this lyric, “*Pray, pray, children of God*”, several questions are used to prompt children to address problems, ask questions and provide answers using their own intellectual resources.

At the end of the lesson the achievement of the aims is assessed in its four domains through interviews or creative works or role-playing. If children are allowed to think of a person who needs God’s help, they might suggest absent classmates or people who are sick. Then letting the children take turns praying in a few sentences for them may determine whether they understand the message of the lyric. Observation of the children’s attitudes while watching and later participating in the prayer time, especially group prayer time, can be an important source of assessment.

The following can be examined to ascertain whether there is any change, development or enhancement in children’s concept of prayer after the lyric “*Pray, pray, children of God*” is presented to them.

### **1) Concept of lyrics**

- What does the child think the hymns are?
- Does the child feel happy and thankful when they sing about the worshipping of God in the lyric?
- Does the child recognise the role of the lyric in learning about God?
- Does the child appreciate the teacher’s help in understanding the message of the lyric?

### **2) Concept of prayer relating to the theme of the lyric**

- What does the child think a prayer is?
- To whom does the child want to pray?
- Does the child believe that God listens to his/her prayer?
- Is the child convinced of God’s answer to his/her prayer?
- Is the child motivated and able to pray not only for him/herself but also for others?

### **3) Concept of prayer relating to the child’s general and religious background;**

- How do children of different religious backgrounds develop the concept of prayer for others?
- How do children in different physical, cognitive, emotional or social status understand or perceive the concept of prayer?

## **6.4 SUMMARY**

In this chapter the whole didactic process of teaching a specific lyric to Korean children was presented. One lyric was chosen for pre-schoolers, and the other was chosen for junior primary children. These examples illustrated the practical application of didactic strategies identified in Chapter Four to actual teaching and learning situations for the best results in religious education. The focus was on how the teaching of the lyric as sung gospel may enhance the child’s religious development with the best suited didactic approaches. This presentation can be applied to teaching other religious lyrics taking specific and unique teaching situations into consideration.



## SUMMARY AND CONCLUSION OF STUDY

This study discusses didactic strategies for teaching lyrics as part of the religious education of children. The focus is put on how lyrics can help children grow religiously by gaining better access to God with the aid of proper didactic approaches. To clarify the aims of this study, the hypothesis that lyrics, which are presented to children with specifically developed didactic approaches, may enhance children's religious growth by facilitating their understanding of religious truths and enriching their spiritual experiences is tested.

Before the discussion of didactic approaches, the role of lyrics in religious development is studied first from a general point of view. Lyrics help children communicate with God in a specific way as sung gospel and assist them to express their will and emotion as a vehicle of praise and prayer. Lyrics promote fellowship with an experience of singing together and create atmosphere for religious worship and education. Creative music combined with lyrics provides an excellent resource to deliver and re-enforce the message of the lyrics thereby enhancing children's religious education.

Lyrics can also be an obstacle or hindrance in children's spiritual growth. Lyrics may lead children to misunderstand religious concepts or develop inappropriate attitudes towards worship having a role of passing on a certain view of life or value systems. This recognition of the role of lyrics, either enhancing or hampering children's spiritual growth, is the starting point of this study which is concerned with the most appropriate and effective way of teaching lyrics.

Understanding of lyrics in religious education becomes clear when it is specifically confined to the Christian faith, namely the relationship between lyrics and a Christian life. Three modes of Christian lyrics, i.e. the kerygmatic, leitourgic and koinonic lyrics, are identified based on the form on which the lyric is built. According to the modes of lyrics, the aims can be distinguishable, i.e. delivering the religious message, or expression of the faith, or supporting and comforting people in a Christian community.

The use of lyrics in the different chronological periods, including contemporary Christianity is also studied. From the discussions on the historical role of lyrics, it is clear that lyrics played an essential role in Christian life. Lyrics have been used for worship, Christian education, evangelisation and fellowship throughout history. The study reveals, however, that lyrics today do not seem to be effective in assisting people to encounter God. Often the potential of lyrics in maturing individuals' spiritual life is overlooked. The use of lyrics is being affected by contemporary secular philosophies and this tendency is even affecting the use of lyrics for children. There is a growing tendency to consider singing lyrics as a physical or musical exercise rather than a spiritual activity. Even lyrics of good quality are not exerting their powerful influence on people in full because of ineffective presentation or usage or both.

This examination of lyrics in Christian history requires reconsideration of the role of lyrics in the Christian life, including worship, Christian education, evangelisation and



fellowship. Specifically, evaluation of the current trend strongly demands the systematic and scientific study of lyrics based on a sound theological foundation. In other words, this study of lyrics in Christian history requires the identification of proper didactic approaches whose main aim is maximising the effectiveness of lyrics for children's spiritual goodness.

Taking the function of lyrics relating to spiritual growth into account, didactic approaches for the use of lyrics in religious education are developed as an overall guide to religious education. All the necessary didactic components are considered in order that the approaches may be authentic and useful, having general and synthetic characteristics. An attempt is made to identify the best approaches, which reflect on every aspect of teaching and learning of lyrics from a broader sense of meaning. These approaches can be applicable, in most cases, to various forms of religious education, thus having a universal validity.

The study makes an attempt to apply these general approaches to the specific situation of teaching Korean children, and an empirical investigation of Korean children's religious development is conducted as groundwork for the practical application. The study reveals that young Korean children's attitudes towards religion are generally positive and their religious experiences are abundant. It is proved that there is a close connection between children's religious backgrounds and their religious development. Some children manifest conflicts between the biblical concepts and pluralistic concepts in their thinking of God, Jesus, prayer, etc. In general, however, children are well aware of the main characteristics of Christianity, even though they are under the influence of a multi-religious society. Conservative Christian education provided by the church may have contributed to these positive results.

As a final aspect of the study, the practical application of didactic strategies to the programmes of teaching specific Christian lyrics to Korean children is exemplified. Didactic approaches identified in the previous chapter are redesigned, taking the specific didactic situation of Korea, including Korean children's specific religious characteristics, into consideration. These programmes can be effectively applied to other didactic situation with flexibility considering the uniqueness of each lesson for a particular class with a particular disposition at a particular time and with particular children.

Empirical research on the efficiency of these approaches to children's religious growth is not included in this study, but it may be conducted as a follow-up study. The effectiveness and the difference between the stereotyped didactic approach and the approach identified in this study as applied in the teaching of the same lyrics will be tested. The results of the research will be analysed as to whether they support the hypothesis that lyrics, which are presented to children with proper didactic approaches, may enhance children's religious development, thereby fulfilling their religious potential.



## APPENDIX A

### A.1 Letter to Teachers

Dear teacher

I am a doctoral student in religious education at Stellenbosch University in South Africa. This is my study survey questionnaire to collect data for my doctoral dissertation at Stellenbosch University under the direction of Prof. Roux

The purpose of my dissertation, entitled DIDACTIC STRATEGIES FOR THE USE OF LYRICS IN RELIGIOUS EDUCATION, is to develop didactic strategies for the use of lyrics in order to enhance children's religious growth through lyrics by facilitating their understanding of religious truths and enriching their spiritual experiences.

The questionnaires are arranged to investigate children's religious development which needs to be researched as a prerequisite study for using lyrics in children's religious education. The purpose of the immediate study is to create a total picture of the religious development and growth of children aged 4/5-9 (pre-schoolers and junior primary children) living in different localities of Korea.

I would deeply appreciate it if you could kindly investigate children's religious concepts and experiences with these questionnaires. In conducting the survey, a semi-clinical method, i.e., combination of the written tests and the interview, can be used for junior primary children. For younger children aged 4-7 of limited intelligence and language abilities, however, only a clinical method needs to be used, using personal interviews.

Enclosed are the questionnaires and the possible methods and cautionary procedures in conducting the research, particularly the interview. The result of this research will help your ministry for young children by providing the necessary materials for understanding the learner in religious education.

Thank you for your attention and consideration.

Sincerely,  
Young-Mi Kim  
203-507 Yang-San Dong, Buk-Ku  
Kwang-Ju, Korea



## **A.2 Questionnaires**

\* Questions deal with the various subjects through which children's religious experiences and concepts (the concept of God, the concept of Jesus, the concept of sin, the concept of heaven, the concept of the Bible, the concept of prayer, the concept of lyrics) can be identified. (The questionnaires used for the research in Chapter Five are not included in here in order to avoid repetition).

## **A.3 Cautionary procedures of the research**

\* Engage the child in a few minutes of small talk to help him/her relax and to establish a common ground for communication, before the formal interview begins. Avoid the atmosphere of an interrogation and prevent the child from assuming a guarded or hostile attitude.

\* The interview can be stopped when problems of establishing rapport with the children are considerable.

\* The interviewer should assure the child that the interview is not an exam of any kind so there are no right or wrong answers.

\* Young children become easily tired and exhausted. In an interview, frequent breaks can be more flexibly arranged at the first signs of fatigue than in a written test.

\* The highly structured questions are given to the older children through written tests, but this is also done in the presence of the interviewer during the interview session. This is so that children may get help from the interviewer, if they have any trouble with the questions.

\* Interviewer is to maintain his/her role of objective guidance in drawing out the child's responses. He/she should not teach the child in anyway, but eagerly acknowledge what the child says through encouragement.

\* Even though the questions are multiple-choice questions, do not give children the alternatives first. Some hints or alternatives can only be given when children become embarrassed or uncomfortable because they do not know how to answer. This is to elicit the child's spontaneous answer.

\* Accept every response of the child with a smile and encouragement. Make sure that the child does not give a stock answer to please or to gain the acceptance of the interviewer.

\* When writing down the responses of the child, the interviewer's personal interpretation or explanation should be avoided. In the case in which an explanation is necessary, it is to be clearly noted as the interviewer's view, not the child's response.

\* If the child shows embarrassment or difficulty in answering a particular question, move on to the next without making the child experience discomfort.

\* When using pictures as part of the interview, help the child's free and spontaneous responses relating to the questions that follow the pictures.



- \* If the interview is to be recorded, the interview should not be hindered by the child's knowledge of the recording processes.
- \* The interview is to take place in a private, one to one setting without exceeding the duration of 15 minutes. The periods and total time for completing the research varies from child to child.
- \* Since all the questions from the various religious objects are too many for young children to respond to, even though they are presented in several series of interviews, only one to three different items are asked to each child.
- \* It is recommended that the child is thanked with sweets or cookies after the interview.



## **APPENDIXES B-J**

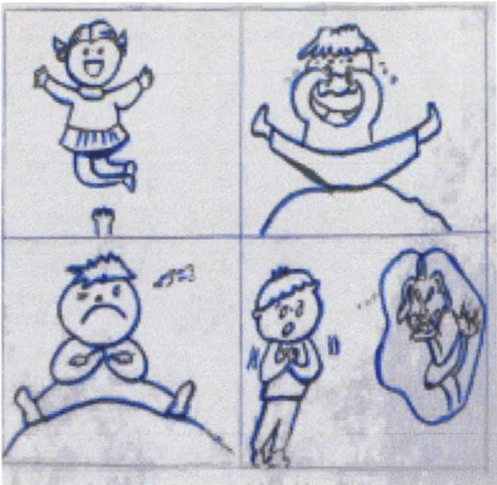
### **PICTURES AND DRAWING**



Appendix B  
Varying situations in which children  
experience God’s guidance (5.6.2)

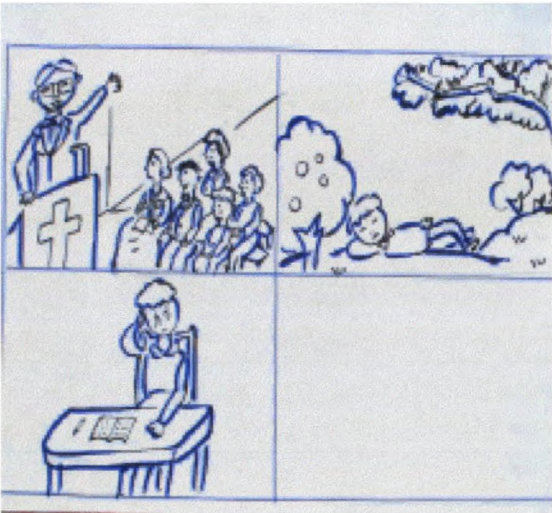


In difficult and troublesome situations

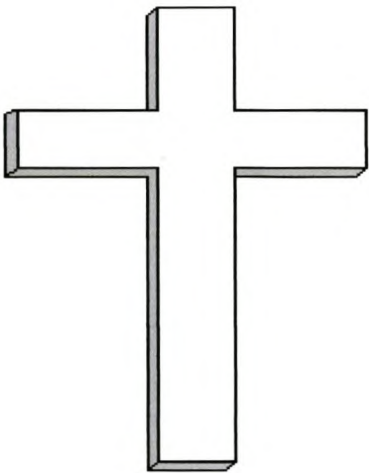


Various moods

Appendix C The cross (5.8.3)



Various situations





Appendix D   Pictures of “Jesus and me”  
drawn by children (5.8.4)



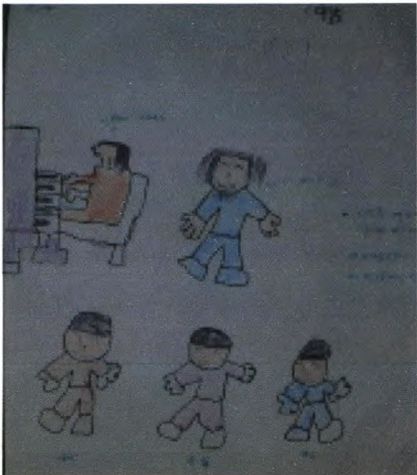
D1



D2



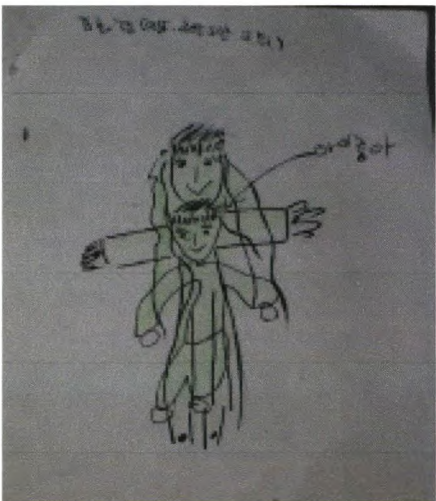
D3



D4

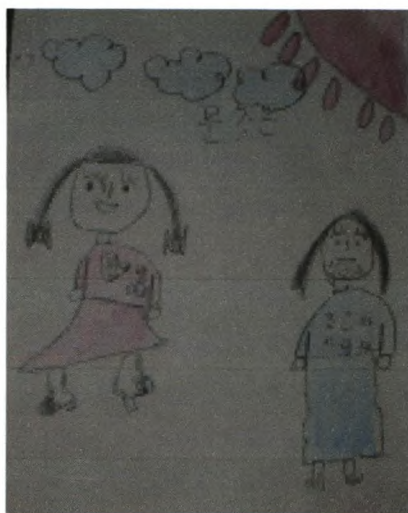


D5



D6





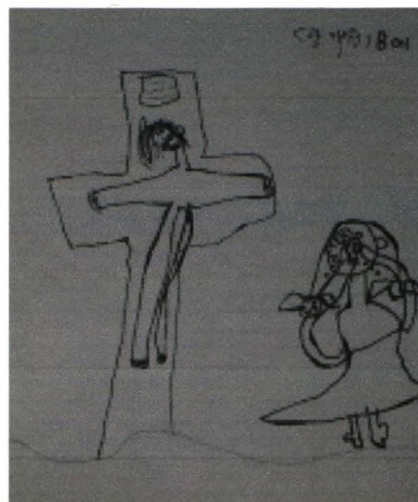
D7



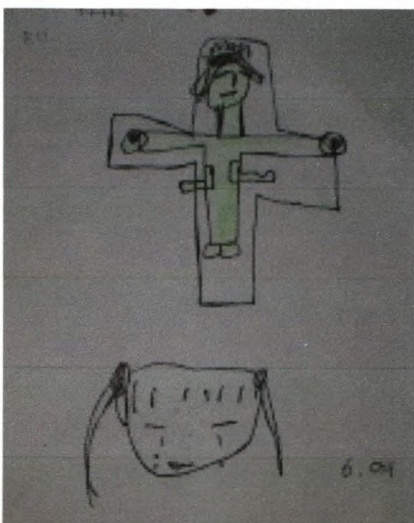
D8



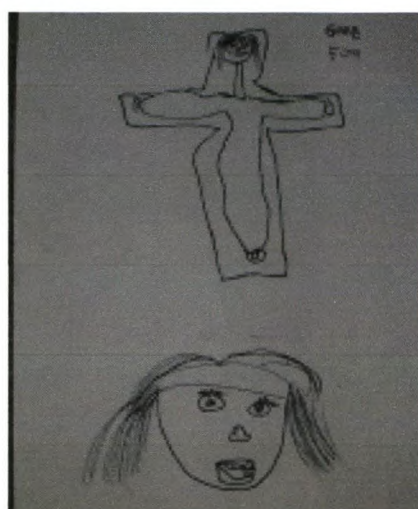
D9



D10

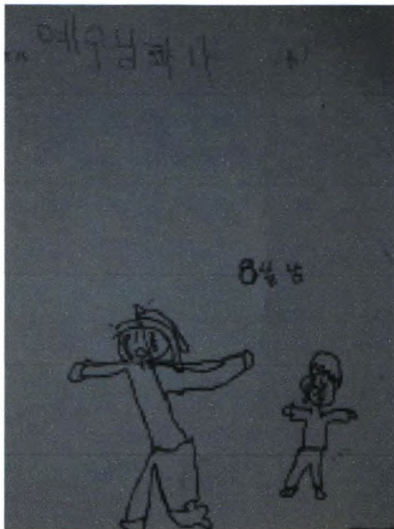


D11

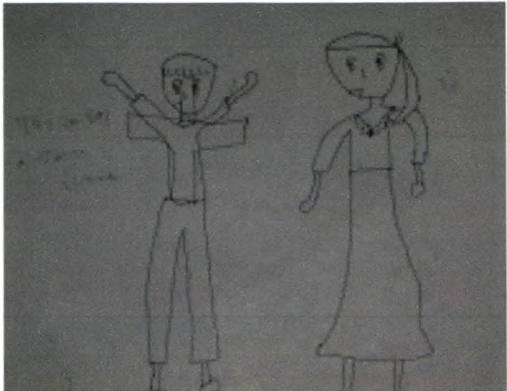


D12





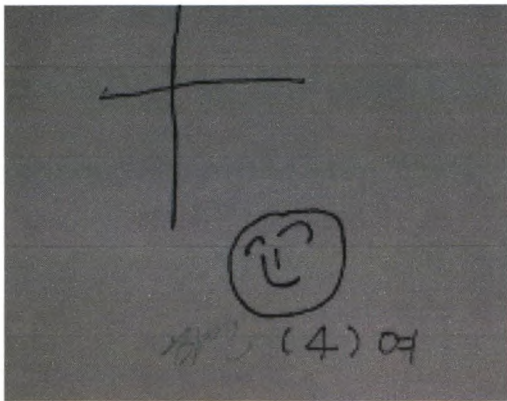
D13



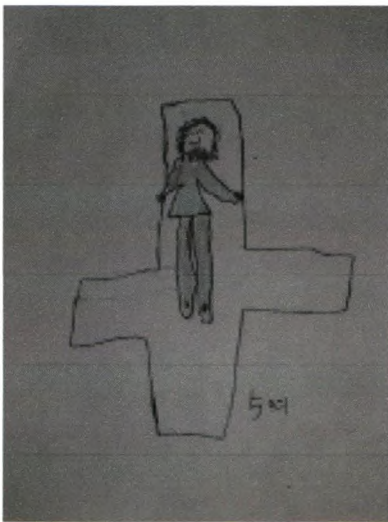
D14



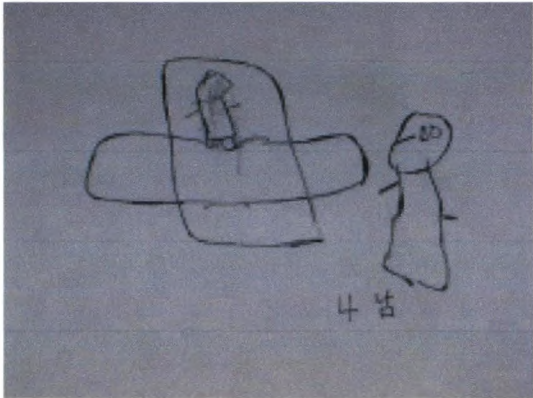
D15



D16



D17



D18

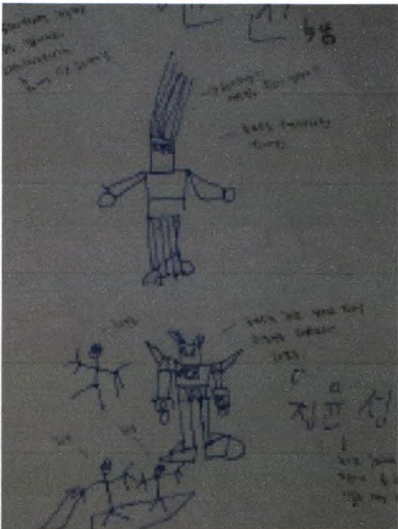




D19



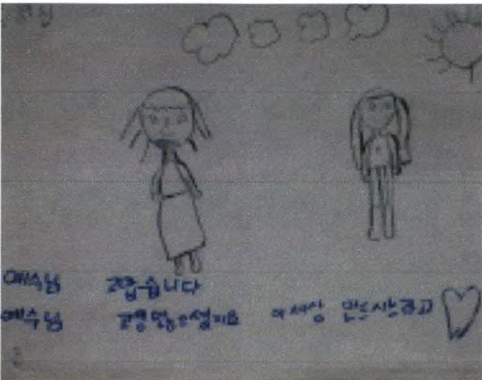
D20



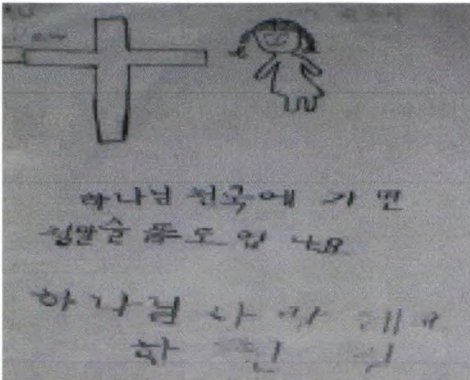
D21



D22



D23



D24



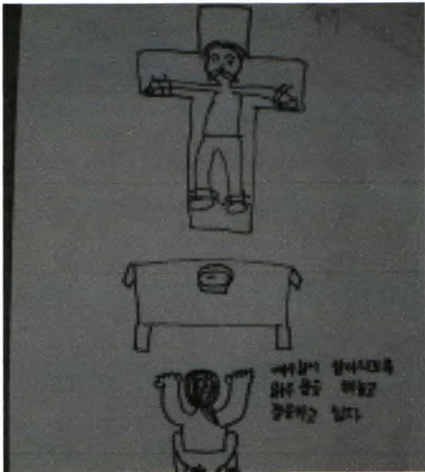
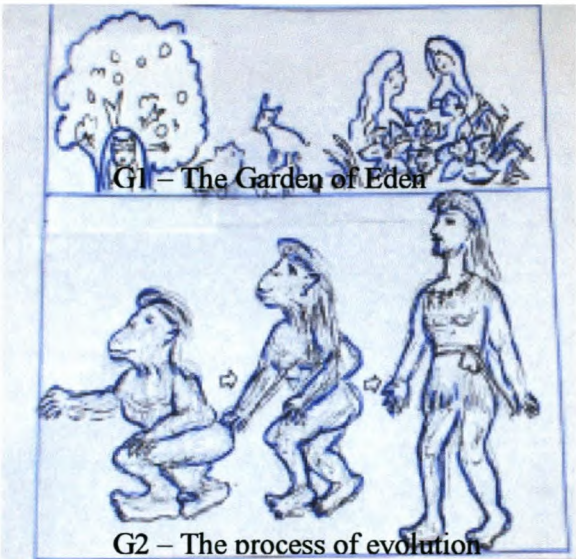


D25

Appendix E    A boy and a girl  
are standing at a grave (5.10.1)



Appendix G (5.11.2)



D26

Appendix F    A boy and a girl  
are reading the Bible (5.11.1)



Appendix H  
A boy and a girl are praying (5.12.2)

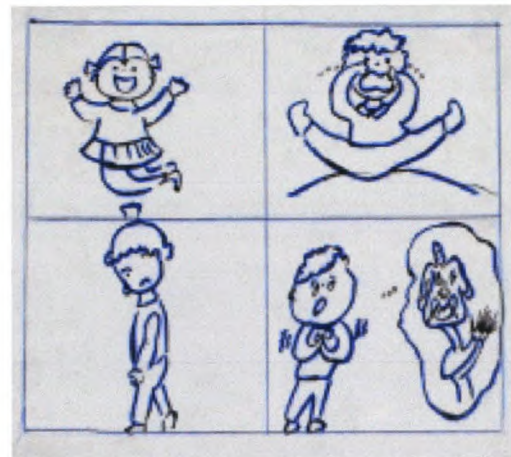




Appendix I Varying situations in which children feel like praying the most (5.12.2)



In difficult and troublesome situations



Various moods



Various Situations

Appendix J (5.12.4)



J1 People bowing down in front of a statue of Buddah

J2 People bowing down in front of a table set for ancestor worship or other gods



## APPENDIX K

The following is an example of the lyric education curriculum for one year designed for pre-schoolers. The curriculum consists of groups of three months, and a lesson for every week of each month. As a part of the curriculum, there is a yearly theme, which is relevant throughout the year. Each group of three months has a theme, within the yearly theme. Every week has a different lesson plan for teaching lyrics (cf. Barker 1995; Beall & Nipp 1986; Choi 1996; SHMG 2001; Kim 2000; Kristianson & Pavlov 2001; La & Cho 1987; Maresca 2002; Perkins 1993; Seo & Han 1992; SPP 1994; Viljoen 1982, 1988, 1991). However, this curriculum needs to be used with flexibilities according to the situation and the same lyric can be repeated several times.

### 4s & 5s THEME CHART (December 2001-November 2002)

#### THEME OF THE YEAR: Be Thankful to Jesus for His Great Love

Theme	Lesson	
1. Dec-Feb 1.1 Unit Theme Jesus As a Baby	Lesson 1: An Angel Tells Good News Lyric: Good News, Good News Scripture: Lk 1:26-38, 46-47, Mt 1:18-25 Bible Truth: Angels tell of God's good news. Aim: To share the excitement of God's good news, and thank God for sending Jesus to be born.	Lesson 2: Mary and Joseph Love Jesus Lyric: The Swaddling Clothes Song Scripture: Lk 2:1-7 Bible Truth: Jesus' birth is very special. Aim: To love God for sending Jesus, and to associate the joys of Christmas with His birth.
	Lesson 3: The Shepherds Love Jesus Lyric: Christmas Scripture: Lk 2:8-20 Bible Truth: Angels told the shepherds about Jesus' birth. Aim: To thank God for sending Jesus, and to share the shepherds' joy.	Lesson 4: The Wise Men Love Jesus Lyric: Follow the Star Scripture: Mt 2:1-2, 7-11 Bible Truth: The wise Men gave gifts to Jesus because they loved Him. Aim: To want to show our love to Jesus because He is God's Son.
1.2 Unit Theme Jesus As a Child	Lesson 5: Young Jesus at Home Lyric: I Will Obey, Mother Scripture: Lk 2:40, 52, Mk 6:3, 1 Pe 2:22 Bible Truth: Jesus pleased God by obeying Mary and Joseph. Aim: To want to please God by obeying my parents.	Lesson 6: Young Jesus at School Lyric: I Want to Learn About God Scripture: Lk 2:40, 52 Bible Truth: Jesus grew and learned from God's Book, the Bible. Aim: To want to learn and obey God's words as Jesus did.
	Lesson 7: Young Jesus in His Father's House Lyric: Sunday School Praise Scripture: Lk 2:41, 51 Bible Truth: Jesus gladly went to God's house. Aim: To look forward to going to Sunday School.	Lesson 8: Young Jesus Grew Up Lyric: My Best Wish Scripture: Review of Lessons 5-7 Bible Truth: Jesus pleased God as He grew. Aim: To want to grow up to please God as Jesus did.



1.3 Unit Theme Jesus As a Man	Lesson 9: Jesus Helps His Friends Catch Fish Lyric: We Can Catch Fish Scripture: Lk 5:9 Bible Truth: Jesus can do things that no one else can do. Aim: To understand that Jesus can do such wonderful things.	Lesson 10: Jesus Makes a Blind Man See Lyric: Two Little Eyes Scripture: Lk 18:35-43 Bible Truth: God's Son Jesus could make a blind man see. Aim: To praise God for Jesus' wonderful power.
	Lesson 11: Jesus Helps a Little Girl Lyric: Get Up! Bible Truth: Jesus made the sick girl feel better. Aim: To appreciate that Jesus takes care of me when I am in trouble	Lesson 12: Jesus Stops a Storm Lyric: Quiet Down! Bible Truth: Jesus is almighty and He has control over nature Aim: To realise that I can ask Jesus for help, because of His great power.
	Lesson 13: Jesus Helps Us to Know About God Lyric: The Great Teacher, Jesus Scripture: Mk 6:34 Bible Truth: Jesus taught many things people needed to know about God. Aim: To want to learn about God from Jesus' teaching willingly.	
2. Mar-May 2.1 Unit Theme Jesus is the Son of God	Lesson 14: Jesus is Special Lyric: Praise Him, Praise Him! Scripture: Mt 7:7-11 Bible truth: Jesus is special and He loves Us. Aim: To recognise special love of Jesus for us.	Lesson 15: Jesus, God's Wonderful Son Lyric: His Name is so Wonderful Scripture: Jn 3:16 Bible Truth: Jesus is the son of God Aim: To discuss why Jesus is God's wonderful Son.
	Lesson 16: Jesus Watches Over us Lyric: Day and Night Scripture: Mt 28:16-20, Ac 1:8-11 Bible Truth: Jesus lives today in heaven and loves us. Aim: To describe how Jesus cares for us today.	
2.2 Unit Theme Jesus is Alive	Lesson 17: Children Sing to Jesus Lyric: Little Donkey Scripture: Mt 21:1-16 Bible Truth: Little children showed their love to Jesus as they sang to Him. Aim: To want to show our love to Jesus by singing.	Lesson 18: Jesus Comes Back to Life Lyric: Jesus is Alive! Scripture: Jn 20:1-18 Bible Truth: Jesus died for us and lives again Aim: To express our happiness for Jesus' being alive.
	Lesson 19: Thomas Sees Jesus Lyric: Jesus is Alive! Scripture: Jn 20:19-31 Bible Truth: Thomas was happy that Jesus is alive. Aim: To be glad Jesus is alive and be able to tell others the good news.	Lesson 20: Jesus Lives Today Lyric: Riding on the Clouds Scripture: Ac 1:9-11 Bible Truth: Jesus told His friends that He would always take care of them. Aim: To be glad Jesus is still alive and always with me.
2.3 Unit Theme Jesus is My Friend	Lesson 21: Friends are Special Lyric: You and Me Scripture: Jn 12:1-3 Bible Truth: Martha, Mary and Lazarus showed Jesus that He was their special friend. Aim: To realise how special Jesus is.	Lesson 22: Jesus is My Friend Lyric: Jesus is My Friend Scripture: Mk 10:13-16 Bible Truth: Jesus is a friend of children. Aim: To appreciate that Jesus is my special friend who never stops loving me.



	<p>Lesson 23: I can Help My Friends          Lyric: Helping Hands          Scripture: Mk 12:1-12          Bible Truth: Four friends helped their friend who couldn't walk.          Aim: To realise that God gives us friends so we can help each other.</p>	<p>Lesson 24: Jesus Can Help My Friends          Lyric: Dearest Friend          Bible Truth: Jesus can help my friends.          Aim: To appreciate that we can ask Jesus to help our friends</p>
	<p>Lesson 25: Jesus Tells Us He Cares for Us          Lyric: God is So Good          Scripture: Mt 6:25-34          Bible Truth: Jesus loves and cares for us.          Aim: To want to love and trust Jesus for our needs</p>	
<b>3. Jun-Aug</b> 3.1 Unit Theme Jesus Loves Us	<p>Lesson 26: Jesus Visits Mary and Martha          Lyric: Give Ear to the Word of God          Scripture: Lk 10:38-42          Bible Truth: Mary listened to Jesus while Martha worked.          Aim: To realise that Jesus wants us to listen to His words.</p>	<p>Lesson 27: Jesus Receives a Gift from a Friend          Lyric: Mary's Gift          Scripture: Mk 14:3-9, Jn 12:1-8          Bible Truth: Mary gave a gift to Jesus because she loved Him.          Aim: To want to show our love to Jesus by giving to others.</p>
	<p>Lesson 28: Jesus Shows Love to His Friends          Lyric: We are Bound Together with Love          Scripture: Jn 21:1-17          Bible Truth: Jesus showed His love to His friends.          Aim: To want to show our love to Jesus by loving others.</p>	<p>Lesson 29: Jesus Loves Little Children          Lyric: He Loves the Child Like Me          Scripture: Mk 10:13-16          Bible Truth: Jesus loves me and all the other children.          Aim: To thank Jesus for loving me.</p>
	<p>Lesson 30: Jesus Likes Children's Songs          Lyric: Hosanna Song          Scripture: Mt 21:6-9, 14-17          Bible Truth: Little children showed their love to Jesus by singing to Him.          Aim: To realise that Jesus is pleased when children sing to Him.</p>	
3.2 Unit Theme We Love Jesus	<p>Lesson 31: Jesus Calls Matthew to Help Him          Lyric: Helping Song          Scripture: Mt 9:9-10          Bible Truth: Matthew showed his love for Jesus by inviting friends to meet Him.          Aim: To want to show our love to Jesus by helping others.</p>	<p>Lesson 32: Timothy Loves and Pleases Jesus          Lyric: The Book My Mom reads for Me          Scripture: Ac 16:1-2, 2 Ti 1:5, 3:15          Bible Truth: Timothy loved and pleased Jesus.          Aim: To be able to tell our friends about Jesus.</p>
	<p>Lesson 33: Dorcas Loves and Pleases Jesus          Lyric: Dorcas, Dorcas          Scripture: Ac 9:36-39          Bible Truth: Dorcas showed her love to Jesus by sharing.          Aim: To want to love and please Jesus by sharing what we have.</p>	<p>Lesson 34: The Little Boy Loves and Pleases Jesus          Lyric: I Want to be a Helper of God          Scripture: Lk 9:13          Bible Truth: The little boy pleased Jesus by sharing.          Aim: To love Jesus by being a helper of Jesus.</p>
	<p>Lesson 35: Loving Jesus Who Loves Us          Lyric: Hand in Hand          Scripture: Review of lessons 31-34          Bible Truth: Jesus loves and cares for us.          Aim: To thank God for the wonderful love Jesus has for us.</p>	



3.3 Unit Theme Jesus Told Stories	Lesson 36: Jesus is the Good Shepherd Lyric: Jesus is the Good Shepherd Scripture: Jn 10:1-21 Bible Truth: Jesus loves and cares for us just like a good shepherd looks after His sheep. Aim: To realise how much Jesus loves and cares for children.	Lesson 37: The Good Samaritan Lyric: I am a Happy, Happy Helper Scripture: Lk 10:25-37 Bible Truth: The Samaritan showed love by being kind to the hurt man. Aim: To show God's love to people who need help.
	Lesson 38: The Sower Lyric: One Hundred Times Scripture: Mt 13:1-9 Bible Truth: People should receive and react to the Word of God Aim: To identify how we receive and respond to the Word of God	Lesson 39: The Goodly Pearls Lyric: The Greatest Thing Bible Truth: Believing in God is just as valuable as a pearl Aim: To realise that our faith is something valuable and should be looked after well.
4. Sep-Nov 4.1 Unit Theme The World God Made	Lesson 40: God Made Day and Night Lyric: Thank You, Dearest Lord Scripture: Ge 1:1-5, Ps 74:16 Bible truth: God made day and night. Aim: To thank God for making day and night.	Lesson 41: God Made Sky and Clouds Lyric: Cloud Song Scripture: Ge 1:6-8, Ps 147:8 Bible Truth: God made the sky and clouds. Aim: To identify that God made the sky and clouds.
	Lesson 42: God Made the Land and Seas Lyric: Let There be Land Scripture: Ge 1:9-10, Je 5:22 Bible Truth: God made the land and seas. Aim: To discover that God made the land and seas.	Lesson 43: God Made Plant, Seeds and Fruit Lyric: Plant a Tiny Seed Scripture: Ge 1:11-13, 29, 2:9 Bible Truth: God made the plants, seeds and fruit. Aim: To thank God for providing the food we need.
4.2 Unit Theme The World God Made	Lesson 44: God Made Fish and Birds Lyric: Little Birds Fly Scripture: Ge 1:20, 23 Bible Truth: God made fish and birds. Aim: To understand that God made fish that swim and birds that fly and sing.	Lesson 45: God Made Animal Friends Lyric: Animals Get Up in the Morning Scripture: Ge 1:24-25, 2:19 Bible Truth: God made farm animals and pets. Aim: To thank God for making animals.
	Lesson 46: God Made Animal Friends Lyric: Animals Get Up in the Morning Scripture: Ge 1:24-25, 2:19 Bible Truth: God made farm animals and pets. Aim: To thank God for making animals.	Lesson 47: God Made a Special Day Lyric: The Bell Song Scripture: Ge 2:1-3, Heb 10:24-25 Bible Truth: God made a special day. Aim: To recognise that God gave us a special day to come together and learn more about Him.
	Lesson 48: God Made Me Lyric: Who Made This? Scripture: Ps 100:3, 139:13-18 Bible Truth: God made me. Aim: To appreciate God's greatness and goodness in making our wonderful bodies and to thank God for them.	
4.3 Unit Theme God Gives Us...	Lesson 49: God Gives Us Families Lyric: A Happy Grandmother Scripture: Ac 16:1-2, 2 Ti 1:5, 3:15 Bible Truth: God gives us families. Aim: To be thankful to God for the people who care for us.	Lesson 50: God Gives Us Friend Lyric: My Best Friend Scripture: Lk 10:38-42 Bible Truth: Jesus loves His friends and wants to be with them. Aim: To thank God for loving us and wanting to be with us.



	Lesson 51: God Gives Us Food Lyric: Table Song Scripture: 1 Ki 17:1-7, 18:7-16 Bible Truth: God cares for us by making food grow. Aim: To appreciate that God gives us food.	Lesson 52: God's Good Gifts Lyric: He is so Wonderful Scripture: Review of Lessons 49-51 Bible Truth: God gave us good gifts because He loves us and cares for us. Aim: To thank God for all the wonderful things He does for us.
--	--	---

## APPENDIX L

The following is an example of the lyric education curriculum for one year designed for junior primary children. This is arranged in the same way as before and can be used in the same way for pre-schoolers.

### 8s & 9s THEME CHART (December 2001-November 2002)

#### THEME OF THE YEAR: We Love God

Theme	Lesson	
<b>1. Dec-Feb</b> 1.1 Unit Theme Baby Jesus	Lesson 1: Mary Heard about Baby Jesus Lyric: Good News! Scripture: Lk 1:26-38 Bible Truth: Mary heard that God would send His son, Jesus. Aim: To thank God for His promise to send His son, Jesus.	Lesson 2: Angels Told the News Lyric: Run, Run, Run and Tell Everyone Scripture: Mt 1:18-24 Bible Truth: Angels told the shepherds the good news. Aim: To thank God that Jesus was born and to tell others the good news.
	Lesson 3: Baby Jesus was Born Lyric: Joy to the World! Scripture: Lk 2:1-20 Bible Truth: Jesus was born as God had promised. Aim: To express joy for Jesus' birth.	Lesson 4: Wise Man Came to See Jesus Lyric: We Three Kings of Orient Are Scripture: Mt 2:1-12 Bible Truth: Wise men gave three gifts to Jesus. Aim: To give thanks to God for Jesus.
1.2 Unit Theme Jesus Told Stories	Lesson 5: Jesus' Stories about Rocks and Sand Lyric: Wise Man and Foolish Man Scripture: Mt 7:24-27 Bible Truth: Everyone should put God's words into practice. Aim: To make an effort to put God's words into practice.	Lesson 6: Jesus' Story about a Kind Helper Lyric: Helping Hands Scripture: Lk 10:30-37 Bible Truth: The good Samaritan helped the person who was in great need. Aim: To show God's love to people who need help.
	Lesson 7: Jesus Story about a Lost Sheep Lyric: His Banner Over Me Is Love Scripture: Lk 15:4-7 Bible Truth: The Good Shepherd sought a lost sheep. Aim: To thank God for His love.	Lesson 8: The Loving Father Lyric: Come Back Home Scripture: Lk 15:8-10 Bible Truth: God forgives us just like the loving father forgave His prodigal son. Aim: To show God's love by being kind to my family and forgive them.



1.3 Unit Theme God Loves Me	Lesson 9: God Loves Me All the Time Lyric: He is So Wonderful Scripture: Rom 8:38-39 Bible Truth: God loves all people. Aim: To acknowledge that God loves me all the time	Lesson 10: God Loves Me When I'm Thankful Lyric: Lord, I Lift High Your Name Scripture: Lk 17:11-19 Bible Truth: Jesus loved the sick man when he gave thanks to Him. Aim: To realise that God loves the thankful man.
	Lesson 11: God Loves Me When I'm Scared Lyric: Do not be Afraid! Scripture: Mt 14:22-32 Bible Truth: Jesus loved His friends in the boat when they were scared. Aim: To acknowledge that God loves people in scary times.	Lesson 12: God Loves Me When I'm Sad Lyric: Don't Worry, Be Happy! Scripture: 1 Sa 1:1-20 Bible Truth: God loved Hannah when she was sad. Aim: To remember that God loves people even when they are sad.
	Lesson 13: I'm Happy because God Loves Me Lyric: I'm So Glad Scripture: Lk 19:1-6 Bible Truth: Zacchaeus was happy because God loved him. Aim: To be happy about God's love for me.	
<b>2. Mar-May</b> 2.1 Unit Theme Jesus Healed and Taught People	Lesson 14: Jesus Healed a Man Who Couldn't Walk Lyric: Gold and Silver I Have None Scripture: Mk 2:1-12 Bible Truth: Jesus healed the lame man. Aim: To obey God by helping others.	Lesson 15: Jesus Preached a Sermon Lyric: Love, Love Scripture: Lk 6:12-17 Bible Truth: Jesus preached to people to love their enemies. Aim: To love people who do not treat me well
	Lesson 16: Jesus Fed the Five Thousand Lyric: Five Loaves and Two Fish Scripture: Jn 6:1-13 Bible Truth: Jesus is able to use what we have when we give it to Him. Aim: To realise that God uses the child to be the helper of God.	
2.2 Unit Theme Jesus is Alive	Lesson 17: Jesus Prayed in the Garden Lyric: Praying Jesus Scripture: Mk 14:32-42 Bible Truth: Jesus knelt down and prayed to God. Aim: To follow the example of Jesus who prayed to God.	Lesson 18: Jesus is King Lyric: He is the King! Scripture: Mt 21:1-11 Bible Truth: People praised Jesus as king shouting "Hosanna" to Him. Aim: To realise how special Jesus is
	Lesson 19: Jesus is Alive! Lyric: He is Risen! Scripture: Jn 20:10-18 Bible Truth: Jesus is alive! Aim: To be thankful for Jesus' resurrection.	Lesson 20: Jesus Went Home to Heaven Lyric: Riding on the Clouds Scripture: Ac 1:9-11 Bible Truth: Jesus went to heaven to be with God. Aim: To realise Jesus is still alive.
2.3 Unit Theme We Love God	Lesson 21: We Can Sing to God Lyric: Sing, Little Children Scripture: Ps 98 Bible Truth: We can sing to God for the great things He has done for us. Aim: To worship God by singing.	Lesson 22: We Can Thank God Lyric: Thank You, Thank You! Scripture: Ph 1:3-4 Bible Truth: God gave us special people. Aim: To thank God for special people He gave to us.



	<p>Lesson 23: We Can Talk to God Lyric: I Can Talk to God Scripture: Ac 12:1-5 Bible Truth: Talking to God is a way of showing love to God. Aim: To show love to God by talking to Him.</p>	<p>Lesson 24: We Can Listen to God Lyric: Little Samuel Scripture: 1 Sa 3:1-10 Bible Truth: Samuel listens to God's words. Aim: To listen to God by listening to His words.</p>
	<p>Lesson 25: We Can Trust God Lyric: Who is He? Scripture: Ps 118:8 Bible Truth: We can trust God more than anyone else. Aim: To please God by trusting Him.</p>	
<p><b>3. Jun-Aug</b> 3.1 Unit Theme God Made All Things</p>	<p>Lesson 26: God Made the Sun, Moon, Stars Lyric: Creation Song Scripture: Ge 1:14-19 Bible Truth: God made the sun, moon, stars. Aim: To thank God for making the sun, moon, stars.</p>	<p>Lesson 27: God Made Water Lyric: God Made Water Scripture: Ge 1:6-10 Bible Truth: God gave us water. Aim: To thank God for water</p>
	<p>Lesson 28: God Made the Ground Lyric: North and South, East and West Scripture: Ge 1:9-10 Bible Truth: God gave us the ground. Aim: To thank God for the ground.</p>	<p>Lesson 29: God Made Seeds Lyric: Sowing Seeds Scripture: Ge 1:11-13 Bible Truth: God gave us seeds. Aim: To thank God for seeds to grow.</p>
<p>3.2 Unit Theme Thank You, God</p>	<p>Lesson 30: God Gives Us Fruits and Vegetables Lyric: He is So Wonderful Scripture: Ge 1:11-13 Bible Truth: God gave us fruits and vegetables. Aim: To thank God for providing all fruits and vegetables.</p>	<p>Lesson 31: God Gives us Animals to Care for Lyric: Cows and Horses Scripture: Ge 1:20-24 Bible Truth: God gives us animals to care for. Aim: To thank God for the animals to care for.</p>
	<p>Lesson 32: God Gives Us Friends Lyric: You and Me Scripture: Jn 15:15 Bible Truth: God gives us friends to play with. Aim: To thank God for friends to play with.</p>	<p>Lesson 33: God Gives us People to Love Lyric: You are Born to be Loved Scripture: Ge 1:26-31 Bible Truth: God gave us people to love. Aim: To show love and concern to other people.</p>
	<p>Lesson 34: Share What we Have Lyric: Wonderful God Scripture: Jn 6:5-12 Bible Truth: Jesus can help me share. Aim: To develop a positive attitude toward sharing.</p>	<p>Lesson 35: God Made Me Lyric: Head to Toe Scripture: Pr 29:13, Ps 123:3 Bible Truth: God created me. Aim: To appreciate God's greatness in making me</p>
<p>3.3 Unit Theme Thank You, God</p>	<p>Lesson 36: God Gives Us Families Lyric: Family Song Scripture: Ex 18 Bible Truth: God wants us to love our families. Aim: To thank God for our families.</p>	<p>Lesson 37: God Gives Us Friends Lyric: You and Me Scripture: Jn 6:5-13 Bible Truth: Friends are special. Aim: To build our own friendships by learning to enjoy and appreciate our friends.</p>
	<p>Lesson 38: God Gives Us the Church Lyric: My Church Scripture: Ac 2:42-47 Bible Truth: Every day people continued to meet together in the church praising God. Aim: To enjoy meeting in the church.</p>	<p>Lesson 39: God Gives Us the World Lyric: He's Got the Whole World Scripture: Gen 1:1 Bible Truth: God gave us the world. Aim: To praise God for making such a wonderful world.</p>



<b>4. Sep-Nov</b> <b>4.1 Unit Theme</b> <b>God Keeps Us Safe</b>	<b>Lesson 40: God Told Noah to Build a Boat</b> Lyric: Noah Built the Ark Scripture: Ge 6:9-22 Bible Truth: God told Noah to build a boat and Noah obeyed God. Aim: To appreciate Noah's obedience to God.	<b>Lesson 41: God Told Noah to Save the Animals</b> Lyric: Who Built the Ark? Scripture: Ge 7:1-5 Bible Truth: God told Noah to save the animals. Aim: To thank God for saving the animals.
	<b>Lesson 40: God Kept Noah Safe</b> Lyric: Who Built the Ark? Scripture: Ge 7:17-8:18 Bible Truth: God kept Noah safe. Aim: To thank God for keeping Noah safe.	<b>Lesson 43: Noah Saw God's Rainbow</b> Lyric: God's Promise Scripture: Ge 9:8-17 Bible Truth: Noah saw God's rainbow as God's promise to us. Aim: To appreciate God's promise through God's rainbow.
<b>4.2 Unit Theme</b> <b>God does Big Things</b>	<b>Lesson 44: God's Power for Us</b> Lyric: My God is So Big Scripture: Ex 3:1-4:20 Bible Truth: God led His people to the promised land through Moses. Aim: To realise that we can do more than we think with God's help.	<b>Lesson 45: God Does Big Things at Jericho</b> Lyric: Joshua Fit the Battle of Jericho Scripture: Jo 5:13-6:27 Bible Truth: Joshua and the people followed God's instruction and demolished the city walls. Aim: To obey God even when it doesn't make sense.
	<b>Lesson 46: God Does a Big thing for David</b> Lyric: David and Goliath Scripture: 1 Sa 17:1-58 Bible Truth: God helped David defeat Goliath. Aim: To realise that we can do more than we think when God helps us.	<b>Lesson 47: God Does a Big Thing for Daniel</b> Lyric: Roaring Lions Scripture: Da 6:1-24 Bible Truth: God saved Daniel from the hungry lions. Aim: To appreciate that God loves me and I can pray to Him and ask for His help.
	<b>Lesson 48: God Saves Jonah</b> Lyric: Who Swallowed Jonah? Scripture: Jonah Bible Truth: God saved Jonah from the big fish. Aim: To practice to obey God by showing His love to others.	
<b>4.3 Unit Theme</b> <b>Worship Our God</b>	<b>Lesson 49: Celebrate!</b> Lyric: How Did They Cross the Red Sea? Scripture: Ex 13:17-15:21 Bible Truth: God helped His people by making a path through the sea. Aim: To worship God by thanking Him for His care for us.	<b>Lesson 50: God's People Pray</b> Lyric: Pray, Pray, Children of God Scripture: Ac 12:5-17 Bible Truth: God's people pray for each other. Aim: To understand what God can do when His people pray for each other.
	<b>Lesson 51: Worship Our God</b> Lyric: Worship Your True God Scripture: Ex 34 Bible Truth: God is the only one we should worship. Aim: To know that there is no other god to follow and worship, but our God.	<b>Lesson 52: Giving our Offerings</b> Lyric: A Single Penny Scripture: Mk 12:41-44 Bible Truth: God's people give their offerings. Aim: To acknowledge what the offering is and how God views giving.



## BIBLIOGRAPHY I

- Adams, D.J. 1995a. "Church Growth in Korea" in M.R. Mullins & R.F. Young (ed.), *Perspectives on Christianity in Korea and Japan: The Gospel and Culture in East Asia*. Lewiston: The Edwin Mellen Press.
- 1995b. "Ancestors, Folk Religion, and Korean Christianity" in M.R. Mullins & R.F. Young (ed.), *Perspectives on Christianity in Korea and Japan: The Gospel and Culture in East Asia*. Lewiston: The Edwin Mellen Press.
- Adler, S. 1992 "Sacred Music in a Secular Age" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- Aldridge, J. & Box, J. 1992. "Moral and Affective Dimensions of Childhood" in D. Ratcliff (ed.), *Handbook of Children's Religious Education*. Birmingham, Alabama: Religious Education Press.
- Alvin, J. 1966. *Music Therapy*. London: John Baker Publishers Ltd.
- Allen, Jr., H.T. 1992. "Present Stress and Current Problems: Music and Reformed Churches" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame.
- Andrews, J.S. 1977. "Hymns and Church Music" in T. Dowley (ed.), *The History of Christianity*. London: Lion Publishing.
- Applebee, A.N., Bermudez, A.B., Blau, S., Caplan, R., Elbow, P., Hynds, S., Langer, J.A. & Marshall, J. 1992. *The Language of Literature*. Evanstone, Illinois: McDougal Littell, A Houghton Mifflin Company.
- Are, T.L. 1981. *Faithsong: A New Look at the Ministry of Music*. Philadelphia: The Westminster Press.
- Ban, A.J. 1979. *Teaching and Learning with Older Elementary Children. A Manual for Workers in the Church*. Valley Forge, PA: Judson Press.
- Barber, L.W. 1981. *The Religious Education of Pre-school Children*. Birmingham, Alabama: Religious Education Press.
- 1984. *Teaching Christian Values*. Birmingham, Alabama: Religious Education Press.
- 1989. "Attitude Education in Early Childhood" in D. Blazer (ed.), *Faith Development in Early Childhood*. Kanuga: Sheed & Ward.
- B.C.C. (Reports) 1984. *The Child in the Church and Understanding Christian Nurture. Reports of the British Council of Churches Conciliative Group on Ministry among Children*. London.
- Beers, R.U. 2001. *Family Bible Guide*, Grades 1-3, Spring. Nashville, TN: LifeWay Christian Resources.
- Berryman, J.W. 1985a. "Becoming Fundamentally Scriptural without being Fundamentalistic" in *Scriptura* (International Journal of Bible, Religion and Theology in Southern Africa), 14, pp. 25-71.
- 1985b. "The Chaplain's Strange Language: A Unique Contribution to the Health Care Team" in Van Eys & Mahnke (ed), *Life, Faith, Hope, Magic: the Chaplaincy in Pediatric Cancer Care*. Texas: University of Texas: pp. 15-39.
- 1989. "Children in Worship" in *Ethics and Justice* 4, pp. 53-60.
- 1991. *Godly Play*. San Francisco: Harper.
- 2002a. *The Complete Guide to Godly Play, How to Lead Godly Play Lessons*. (Vol.1) Denvor, Colorado. Living the Good News.
- 2002b. *The Complete Guide to Godly Play, 14 Presentations for Fall*. (Vol.2) Denvor, Colorado. Living the Good News.
- 2002c. *The Complete Guide to Godly Play, 20 presentations for Winter*.



- (Vol.3) Denvor, Colorado. Living the Good News.
- 2002d. *The Complete Guide to Godly Play, 19 Presentations for Spring*. (Vol.4) Denvor, Colorado. Living the Good News.
- Best, J.W. & Kahn, J.V. 1998, 2003. *Research in Education*. Needham Heights, MA: A Viacom Company.
- Birkenshaw, L. 1985. "Music: An Indispensable Part of the Young Child's Life" in J. Boswell (ed.), *The Young Child and Music*. Virginia: Music Educators National Conference.
- Blazer, D. (ed.) 1989. *Faith Development in Early Childhood*. Kanuga: Sheed & Ward.
- Blume, F. 1975. *Protestant Church Music*. London: Victor Gollancz Ltd.
- Boone, P.J. & Boone, R.A. 1989. "Inviting Children Into the Faith Community" in D. Blazer (ed.), *Faith Development in Early Childhood*. Kanuga: Sheed & Ward.
- Borg, W.R. 1989. *Educational Research*. New York & London: Meredith Damien Gall University of Oregon.
- Botha, H.L. 1986. *Suggestopaedia for Second-Language Acquisition*. Unpublished D. Ed. thesis, Stellenbosch: University of Stellenbosch.
- Brown, A. 1987. "Approaches to Classroom Music for Children" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer-Verlag.
- Caldwell, B.M. 1989. "A Faltering Trust" in D. Blazer (ed.), *Faith Development in Early Childhood*. Kanuga: Sheed & Ward.
- Campbell, P.S. & Scott-Kassner, C. 1995. *Music in Childhood: From Pre-school through the Elementary Grades*. New York: Schirmer Books.
- Cavalletti, S. 1983. *The Religious Potential of the Child*. New York: Paulist Press.
- 2002. *The Religious Potential of the Child, 6 to 12 Years Old*. Archdiocese of Chicago: Liturgy Training Publications.
- Cavalletti, S., Coulter, P., Gobbi, G. & Montanaro, S. 1994. *The Good Shepherd and the Child, A Joyful Journey*. Archdiocese of Chicago: Liturgy Training Publications.
- Cho, C.S. 1993. *Sunday School Education*. Kwang-Ju: Bok-Eum Publishing Co.
- Choi, H.S. 1993. *Gospel Songs*. Seoul: Heen-Dol Publishing Co
- Choi, K.C. 1994. "Korean People's Way of Thinking" in *The Pastoral Monthly* (Korean magazine) 231 (Nov. 1995), pp 27-30.
- Chou, S.A. 1995. "Korean Church Growth and Christian Education" in B.R. Ro (ed.), *Korean Church Growth Explosion*. Seoul, Korea: Word of Life Press.
- Chung, K.O. 1989. *Jesus and the Salvation*. Kwang-Ju: Bok-Eum Publishing Co.
- Chung, S.J. 1992. "Criticism of Gospel Songs" in *The Low Fence* (Korean Magazine) 22 (Dec. 1992), pp. 76-79.
- Clark, D.N. 1986. *Christianity in Modern Korea*. New York: University Press of America.
- Clark, L.J. 1994. *Music in Churches: Nourishing Your Congregation's Musical Life*. New York: An Alban Institute Publication.
- Clark, R.E., Brubaker, J. & Zuck, R.B. 1986. *Childhood Education in the Church*. Chicago: The Moody Bible Institute.
- Clark, W.H. 1973. "Religious Experience in Contemporary Perspective" in W.H. Clark (et al.), *Religious Experience, its Nature and Function in the Human Psyche*. Springfield.
- Conn, H.M. 1997. *Planting and growing Urban Churches: from Dream to Reality*. Grand Rapids, Michigan: Baker Books.
- Corbitt, J.N. 1998. *The Sound of the Harvest*. Grand Rapids, Michigan. Baker Book



## House Company

- Dalcroze, J. 1923. *The Eurythmics of Jaques-Dalcroze*. London: Constable Printings.
- Dean, T.W. 1988. *A Survey of Twentieth Century Protestant Church Music in America*. Nashville, Tennessee: Broadman Press.
- Dixon, E.A. 1994. *Gospel Music; Vocal Cords and Related Issues*. Mantua, NJ: Eureka Publications.
- Dobson, K. 1994. "Christian Education at Home" in *Christian Living Today*. Vol. 49, pp. 13-14.
- Douglas, W. 1962. *Church Music In History and Practice, Studies in the Praise of God*. New York: Charles Scribner's Sons.
- Draper, T.W. & Gayle, C. 1987. "An Analysis of Historical Reasons for Teaching Music to Young Children: Is it the Same Old Song?" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer- Verlag.
- Drushal, M.E. 1991. *On Tablets of Human Hearts; Christian Education with Children*. Grand Rapids, Michigan: Zondervan Publishing House.
- Dunstan, A. 1990. *The Use of Hymns*. Great Britain: The Five Castles Press.
- Eldridge, D. 1995. *The Teaching Ministry of the Church*. Nashville, Tennessee: Broadman & Holman Publishers.
- Emurian, E.K. 1955. *Living Stories of Famous Hymns*. Grand Rapids, Michigan: Baker Book House.
- Eskew, H. & McElrath, H.T. 1980. *Sing with Understanding: An Introduction to Christian Hymnology*. Nashville, TN: Broadman Press.
- Fassler, M. & Jeffery, P. 1992. "Christian Liturgical Music from the Bible to the Renaissance" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- Fowler, J.W. 1981. *Stages of Faith. The Psychology of Human Development and the Quest for Meaning*. San Francisco: Harper & Row.
- 1989. "Strength for the Journey: Early Childhood Development in Selfhood and Faith" in D. Blazer (ed.), *Faith Development in Early Childhood*. Kanuga: Sheed & Ward.
- Fowler, J.W. & Keen, S. 1978. *Life Maps. Conversations on the Journey of Faith*. Texas: Word Incorporated.
- Fowlkes, M.A. 1988. "Religion and Socialisation" in D. Ratcliff (ed.) *Handbook to Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- Fraser, W.J. (ed.) 1990. *Didactics for the Undergraduate Student*. Durban: Butterworths.
- Froehlich, M.A. 1990. *Music Education in the Christian Home; The Complete Guide*. Brentwood, Tennessee: Wolgemuth & Hyatt, Publishers, Inc.
- Frost, J.L. 1985. "Toward an Integrated Theory of Play" in J. Boswell (ed.), *The Young Child and Music*. Virginia: Music Educators National Conference.
- Funk, V.C. 1992. "Enculturation, Style, and the Sacred-Secular Debate" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- Gfeller, K.E. 1990a. "Music as Communication" in R.F. Unkefer (ed.), *Music Therapy in the Treatment of Adults with Mental Disorders: Theoretical Bases and Clinical Interventions*. New York: Maxwell Macmillan International.
- 1990b. "Cultural Context as it Relates to Music Therapy" in R.F. Unkefer (ed.), *Music Therapy in the Treatment of Adults with Mental Disorders: Theoretical Bases and Clinical Interventions*. New York: Maxwell Macmillan



International.

- Gibson (ed.) 1995a. *4s & 5s Bible Life*. Vol. 23, No 3. Wheaton, Illinois: Scripture Press.
- 1995b. *Middler Teaching Guide* Vol. 21, No 2. Wheaton, Illinois: Scripture Press.
  - 1996a. *2s & 3s Teaching Guide*. Vol. 24, No 1. Wheaton, Illinois: Scripture Press.
  - 1996b. *4s & 5s Teaching Guide*. Vol. 23, No 3. Wheaton, Illinois: Scripture Press.
- Gjerdingen, K. 1985. "Singing: A Young Child's Way" in J. Boswell (ed.), *The Young Child And Music. Contemporary Principles in Child Development and Music Education*. Virginia: Music Educators National Conference.
- Gobbi, G. 2002. *Listening to God with Children*. Loveland, OH. Treehaus Communications, Inc.
- Gobble, G. 1986. *The Bible, A Child's Playground*. London: SCM Press Ltd.
- Goff, J.R. 2002. *Close Harmony: A History of Southern Gospel*. Chapel Hill & London: The University of North Carolina Press
- Goldman, R. 1964. *Religious Thinking from Childhood to Adolescence*. London: Routledge & Kegan Paul.
- Graham, C.R. 1987. "Music and the Learning of Language in Early Childhood" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer-Verlag.
- Green, L. 2001. "Music in Society and Education" in C. Philpott & C. Plummeridge (ed.), *Issues in Music Teaching*. New York: Routledge/Farmer.
- Greig, W.T. 2001. *Gospel Light: My Great Big God (Pre-school Through Kindergarten)*. Ventura, CA: Zondervan Publishing House.
- Greenburg, M. 1979. *Young Children Need Music: A Guide for Parents and Teachers of Young Children*. Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Groothuis, D. 1996. "The New Age Jesus" in *Christian Living Today*. Vol. 71, pp 31-33.
- Hallam, S. 2001. "Learning in Music, Complexity and Diversity" in C. Philpott & C. Plummeridge (ed.), *Issues in Music Teaching*. New York: Routledge/Farmer.
- Han, K.C. 1983. *A history of Christianity in Korea*. Seoul, Korea: Tyrannus Press.
- Harger, G.B. & Ban, A.J. 1979. *Teaching and Learning with Young Children; Manual for Workers in the Church*. Valley Forge, PA: Judson Press.
- Hart, L. 1981. *Satan's Music Exposed*. Chattanooga: AMG Publishers.
- Hilderbrandt, L. 1989. *An Introduction to Worship and Music in the Church*. Canada: Zondervan Bible Publishers.
- Holm, J.L. 1973. "What Shall We Tell the Children?" in *Theology* 76 (Mar. 1973). pp. 141-148.
- Hong, H.S. 1995. "Social, Political and Psychological Aspects of Church" in B.R. Ro (ed.), *Korean Church Growth Explosion*. Seoul, Korea: Word of Life Press..
- Hull, J.M. 1991. *God-talk with Young Children*. Birmingham: The University of Birmingham and the Christian Education Movement.
- IKCHS (The Institute of Korean Church History Studies) 1989. *A History of Korean Church*. Seoul: The Christian Literature Press.
- Johansson, C.M. 1992. *Disciplining Music Ministry: Twenty-First Century Directions*. Peabody, Mass.: Hendricson.
- Joyce, G.H. 1992. *Teaching Children's Songs*. Canada: Zondervan Bible Publishers
- Jones, J. 1991. *Developing Singing*. New York: McGraw-Hill.



- Kang, W.J. 1997. *Christ and Caesar in Modern Korea: A History of Christianity and Politics*. Albany, NY: State University of New York Press.
- KEDI.(Korean Educational Development Institute) 2003. *Educational Statistics*. <http://std.kedi.re.kr>.
- Keeves, J.P. 1988. "Measurement of Social Background" in J.P. Keeves (ed.), *Educational Research, Methodology, and Measurement – An International Handbook*. Chicago, Illinois: Pergamon Press.
- Kim, D.B. 1992. *The Growth of Korean Church*. Seoul: Sung-Kwang Press.
- Kim, E.M. 1999. *Preaching the presence of God: A Homiletic from an Asian American Perspective*, New York: Judson Press, 1999.
- Kim, H.Y. 1993. *A History of Korean Church*. Seoul: Sung-Kwang Press.
- Kim, J.I. 1988. "Worship and Music" in K.S. Lee (ed), *Calvinism and Culture*. Seoul: Emmaus Press.
- Kim, M.H. 1995. "Korean Mission in the World Today and Problems" in B.R. Ro (ed.), *Korean Church Growth Explosion*. Seoul, Korea: Word of Life Press
- Kim, Y.M. 1996. *Lyrics in Christian Education*. Unpublished M. A. Thesis. Stellenbosch: University of Stellenbosch.
- Klingberg, G. 1959. *A Study of Religious Experience in Children from 9 to 13 years of Age*. Religious Education.
- KME (Korean Ministry of Education). 2000a. *Good Life, Grade 1(II)*. Seoul: Seoul Publishing Co.
- 2000b. *Good Life, Grade 2(II)*. Seoul: Seoul Publishing Co.
- 2000c. *Good Life, Grade 3(I)*. Seoul: Seoul Publishing Co.
- 2000d. *Good Life, Grade 3(II)*. Seoul: Seoul Publishing Co.
- Knight, G.R. 1998. *Philosophy and Education; An Introduction in Christian Perspective*. Berrien Springs, KI: Andrews University Press.
- Kohlberg, L. 1981. *The Philosophy of Moral Development*. Cambridge: Harper & Row.
- KOIS (Korean Overseas Information Service) 2000. *Facts about Korea*. Seoul: Sam Hwa Publishing Co.
- Kuiper, B.K. 1988. *The Church in History*. Grand Rapids, Michigan: Eerdmans Publishing Co.
- Kwak, Y.H. 1996. "Go Music Go Hell Go Satan" in *The Low Fence* (Korean Magazine) 65 (Feb. 1996), pp. 78-79.
- Lang, H.R., McBeath, A. & Hébert, J. 1994. *Teaching Strategies and Methods for Student-Centred Instruction*. Toronto: Harcourt Brace & Company Canada, Ltd.
- Larsen, J.M. 1987. "Influence of Home and Family on Musical Opportunities of Educationally Advanced Second Grade Children" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer-Verlag.
- Leach, J. & Moon, B. 1999. *Learners & Pedagogy*. Thousand Oaks, CA: Paul Chapman Publishing & The Open University.
- Leaver, R.A. 1992. "Christian Liturgical Music in the Wake of the Protestant Reformation" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- LeBlanc, A. 1987. "The Development of Music Preference in Children" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer-Verlag.
- Lee, J.M. 1988. "How to Teach: Foundations, Processes, Procedures" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.



- 1992. "General Procedures of Teaching Religion" in D. Ratcliff (ed.), *Handbook of Children's Religious Education*. Birmingham, Alabama: Religious Education Press.
- Lee, K.P. 1995. *Church Music*. Seoul: Heen-Dol Publishing Co.
- Levitt, M. 1996. *Nice When They are Young; Contemporary Christianity in Families and Schools*. Brookfield: Avebury Ashgate Publishing Ltd.
- Lillig, T. 1998. *The Catechesis of the Good Shepherd in a Parish Setting*. Archdiocese of Chicago: Liturgy Training Publications.
- Lovelace, A.C. & Rice, W.C. 1960. *Music and Worship in the Church*. New York: Abingdon Press.
- Maas, R. 1986. "Biblical Catechesis and Religious Development: The Goldman Project Twenty Years Later" in *Living Light* 22. pp 23-29.
- Manning, B.L. 1988. *The Hymns of Wesley and Watt: Five Informal Papers*. London: The Epworth Press.
- Martin, R.P. 1977. "How the First Christians Worshipped" in T. Dowley (et al.), *The History of Christianity*. London: Lion Publishing.
- Massey, C.P. 1988. "Pre-schooler Moral Development" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- Matthews, G.B. 1980. *Philosophy and the Young Child*. London: Harvard University Press.
- McChesney, R.A. 1985. "Music in Family and Family-Like Settings" in J. Boswell (ed.), *The Young Child and Music. Contemporary Principles in Child Development and Music Education*. Virginia: Music Educators National Conference.
- McKellar, I. 1993. "Rock Music on the Edge of Darkness" in *Christian Living Today* 49, pp 44-45.
- McKinnon, J. 1987. *Music in Early Christian Literature*. New York: Cambridge University Press.
- Miller, L.B. 1987. "Children's Musical Behaviors in the Natural Environment" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer-Verlag.
- Miller, P.V. & Cannel, C.F. 1988. "Interviews in Sample Surveys" in J.P. Keeves (ed.), *Educational Research, Methodology, and Measurement – An International Handbook*. Chicago, Illinois: Pergamon Press.
- Mills, J. 1991. *Music in the Primary School*. Cambridge: Cambridge University Press.
- Mitchell, R.H. 1978. *Ministry and Music*. Philadelphia: The Westminster Press.
- Montessori, M. 1965. *The Child in the Church in Standing*, M (ed.). London and Edinburgh: Sands & Co.
- Morgenthaler, S.K. 1999a. "Analyzing the Environment" in S.K. Morgenthaler (ed), *Children in Worship*. River Forest, IL. Pillars Press, Concordia University.
- 1999b. *Exploring Children's Spiritual Formation*(Foundational Issues). River Forest, IL. Pillars Press, Concordia University.
- 2001. *Right from the Start*. St. Louis: Concordia Publishing House.
- Moseley, R.M. & Brockenbrough, K.B. 1988. "Faith Development in the Pre-school Years" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- Myers, L.K. 1961. *Teaching Children Music in the Elementary School*. New Jersey: Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Nance, S.W. 1995. *Sing to the Lord*. Shippensburg, PA: Ragged Edge Press.
- Nelson, M.L. 1995. "Korean Church Mission Growth" in B.R. Ro (ed.), *Korean*



- Church Growth Explosion*. Seoul, Korea: Word of Life Press.
- Nelson, T. 1990. *The Holy Bible, The New Open Bible Study Edition*. Nashville: Thomas Nelson Publishers.
- NSRE (National Society of Religious Education) 1991. *How Faith Grows. Faith Development and Christian Education*. London: National Society and Church House Publishing.
- Oh, B.S. 1995. "Keeping the Faith Pure" in B.R. Ro (ed.), *Korean Church Growth Explosion*. Seoul, Korea: Word of Life Press.
- Osbeck, K.W. 1987. *The Ministry of Music*. Grand Rapids. Mich. Zondervan.
- Paik, L.G. 1970. *The History of Protestant Missions in Korea*. Seoul: Yonsei University Press.
- Park, C.K. 1994. "Who is Jesus?" in *The Pastoral Monthly* (Korean magazine) 211 (Mar. 1994). pp 8-12.
- Park, S.J. 1997. *Sunday Schools in Korea*. Seoul, Korea: Bo-Moon Publishing Company.
- Park, Y.H. 1992. *Children's Gospel Songs*. Bogeum Publishing Co.
- Parks, S.D. 1991. "The North American Critique of James Fowler's Theory of Faith Development" in J. Fowler (et al.) (ed.), *Stages of Faith and Religious Development*. London: SCM Press.
- Pass, D.B. 1989. *Music and the Church: A Theology of Church Music*. New York: Broadman Press.
- Pattison, R. 1987. *The Triumph of Vulgarly*. New York: Oxford University.
- Pautz, M.P. 1985. "Is There a 'Better' or 'Easier Way' to Learn ?" in J. Boswell (ed.), *The Young Child And Music. Contemporary Principles in Child Development and Music Education*. Virginia: Music Educators National Conference.
- Pazmino, R.W. 1988. *Foundational Issues in Christian Education. An Introduction in Evangelical Perspective*. Grand Rapids: Baker Book House.
- Pearl, J. 1992. "Specific Procedures of Teaching Religion" in D. Ratcliff (ed.), *Handbook of Children's Religious Education*. Birmingham, Alabama: Religious Education Press.
- Peery, J.C. & Peery, I.W. 1987. "The Role of Music in Child Development" in J.C. Peery (et al.), *Music and Child Development*. New York: Springer-Verlag.
- Phillips, C.H. 1943. *The Singing Church, an Outline History of the Music Sung by Choir and People*. London: Faber and Faber Ltd.
- Philpott, C. 2001a. "Is Music a Language?" in C. Philpott & C. Plummeridge (ed.), *Issues in Music Teaching*. New York: Routledge/Farmer.
- 2001b. "The Body and Musical Literacy" in C. Philpott & C. Plummeridge (ed.), *Issues in Music Teaching*. New York: Routledge/Farmer.
- Piaget, J. 1929. *The Child's Conception of the World*. London: Routledge & Kegan Paul.
- 1981. *Intelligence and Affectivity: Their relationship During Child Development*. Palo Alto, Calif.: Annual Reviews, Inc.
- Ratcliff, D. 1988a. "The Cognitive Development of Pre-schoolers" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- 1988b. "Stories, Enactment, and Play" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- 1992. (ed.) *Handbook of Children's Religious Education*. Birmingham, Alabama: Religious Education Press.



- Reynolds, W.J. & Price, M. 1987. *A Survey of Christian Hymnody*. Carol Stream, Illinois: Hope Publishing Company
- 1999. *A Survey of Christian Hymnody* (4<sup>th</sup> edition). Carol Stream, Illinois: Hope Publishing Company
- Richard, D.G. 1987. *The Message in the Music: A Content Analysis of Contemporary Christian and Southern Gospel Song Lyrics*. Michigan: UMI Dissertation Services.
- Rizzuto, Ana-Maria 1980. *The Psychological Foundations of Belief in God: Towards Moral and Religious Maturity*. Morristown, NJ: Silver Burdett Company, pp. 116-135.
- Ro, B.R. 1995. "Non-Spiritual Factors in Church Growth" in B.R. Ro (ed.), *Korean Church Growth Explosion*. Seoul, Korea: Word of Life Press.
- Robinson, E. 1983. *The Original Vision: a study of religious experience of childhood*. New York: The Seabury Press.
- Routley, E. 1967. *The Church and Music*. London: The Gresham Press
- 1982. *Christian Hymns Observed*. Princetone, New Jersey: Prestige Publications, Inc.
- Roux, C.D. 1988a. *Woordbediening aan die Kind. 'n Hermeutiese Verantwoording*. Unpublished D. Phil. Stellenbosch: University of Stellenbosch.
- 1988b. *An Open Mind. A Handbook in Religious Instruction for Pre-School Children*. Braamfontein: Heer Printing Co. (Pty) Ltd.
- 1990. "Language and Style in Children's Bibles" in *The Pre-school Years* (Volume 20). Cape Town: Barkley House College of Education.
- 1994. "Teaching the Bible to Little Children" in *Scriptura* (International Journal of Bible, Religion and Theology in Southern Africa), 49, pp 10-23.
- 1995. "The Use of Reading Material in Religious Education in Primary School" in D.V. Rossouw (ed.). *At the Crossroads*. Goodwood: Acacia Books.
- 1996. "The Religious Development and Potential of the Child" in H. Summers & R. Waddington (ed.), *Religious Education in Transformation*. Pretoria: Kagiso Trust
- Roux, C.D. & Steenkamp, D. 1995. "A Curriculum Proposal for the School Subject-Religious Studies" in *Scriptura* (International Journal of Bible, Religion and Theology in Southern Africa), 53, pp. 73- 95.
- Sachs, W.L. 1982. "Stabilizing a Changing Culture: The Bible and the Sunday School in the Late Nineteenth Century" in D.L. Barr & N. Piediscalzi (ed.), *The Bible in American Education*. Chico, California: Scholars Press.
- Saliers, D.E. 1992. "The Methodist Tradition" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- Schleifer, E. 1992. "Jewish Liturgical Music from the Bible to Hasidism" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound & Social Change*. London: University of Notre Dame Press.
- Schmidt, D.C. 2001. *David.C.Cook, Bible in Life: Early Elementary Teacher's Guide* (September, October, November 2001). Colorado Springs: Cook Communications Ministries.
- Seel, T.A. 1995. *A Theology of Music for Worship derived from the Book of Revelation*. Metuchen, N.J., & London: The Scarecrow Press, Inc.
- Selman, RL 1978. *Children's Use of Social Conceptions. Towards a Dynamic Model of Social Cognition*. San Francisco: Jossey-Bass.
- Sharp, M. 1986. *What Do We Really Want for Our Children? A Psychological View of Christian Upbringing*. London: Epworth Press.



- Shearer, R.E. 1966. *Wildfire: Church Growth in Korea*. Grand Rapids, Michigan: William B. Eerdmans Publishing Company.
- Shin, S.E. 1994. "The Christian Culture" in *the Low Fence* (Korean Magazine) 62 (Oct. 1994). pp 87- 88.
- Slee, N. 1991. "Cognitive Developmental Studies of Religious Thinking" in J. Fowler (et al.) (ed.), *Stages of Faith and Religious Thinking*. London: SCM Press.
- Smith, J.G. 1976. *Teaching with Music Through the Church Year*. Nashville, Tenn.: Abingdon. (A Griggs Educational Resource).
- Sohn, J.T. 1992. "Criticism of Gospel Songs" in *The Low Fence* (Korean magazine) 27 (Dec. 1992), pp. 74-79.
- 1996. "The Effect of Lyrics on Youth" in *The Low Fence* (Korean magazine) 65 (Feb. 1996), pp. 74-77.
- Son, B.H. 1995. "Some Dangers of Rapid Growth" in B.R. Ro (ed.), *Korean Church Growth Explosion*. Seoul, Korea: Word of Life Press.
- Spence, H.T. 1997. *Confronting Contemporary Christian Music; A Plain Account of its History, Philosophy, and Future*. Dunn, NC, Companion Press.
- Spencer, J.M. 1992. "Sing a New Song: A Petition for a Visionary Black Hymnody" in L.A. Hoffman & J.R. Walton (ed.), *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- Stainslaw, R.J. & Hustard, D.P. 1993. *Companion to the Worshipping Church: A Hymnal*. Carol stream, Ill. Hope Pub. Co.
- Starks, D. & Ratcliff, D. 1988. "Planning, Evaluation, and Research" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- Stevens, J. 1986. *Words and Music in the Middle Ages; Song, Narrative, Dance and Drama, 1050-1350*. Cambridge: Cambridge University Press.
- Stewart, S.M. & Berryman, J.W. 1989. *Young Children and Worship*. Westminster: John Knox Press.
- Stonehouse, C. 1998. *Joining Children on the Spiritual Journey, Nurturing a Life of Faith*. Grand Rapids, Michigan: Bake Book House Company.
- Stuart, J.F. (ed.) 1987. *Didactics: An Orientation for First-Year Students*. Johannesburg: Macmillan South Africa.
- Swick, K.J. 1989. "Strengthening Families for the Task" in D. Blazer (ed.), *Faith Development in Early Childhood*. Kanuga: Sheed & Ward.
- Tait, M. & Haack, P. 1984. *Principles and Process of Music Education*. New York and London: Teachers College Press, Columbia University.
- Tamminen, K. 1991. *Religious Development in Childhood and Youth*. Helsinki: Suomalainen Tiedeakatemia.
- Taylor, B.L. 1996. *Family Bible Guide, Leader Guide*. Grades 1-3. Nashville, TN: LifeWay Christian Resources.
- Thiessen, D. 1994. *Psalms Hymns and Spiritual Songs; What the Bible Says about Music*. Chicago, Illinois: Cornersone Press Chicago.
- Tizard, B. & Hughes, M. 1995. "Reflections on Young Children Learning" in G. Wakford (ed.), *Doing Educational Research*. London & New York.
- Topp, D. 1976. *Music in the Christian Community*. Grand Rapids, Michigan: Wm. B. Eerdmans Publ. Co.
- Torrance, E.P. & Torrance J.P. 1988. "Creativity and Teaching Concepts of God" in D. Ratcliff (ed.), *Handbook of Pre-school Religious Education*. Birmingham, Alabama: Religious Education Press.
- Tufano, V.M. 1998. *Journals of the Catechesis of the Good Shepherd*. Archdiocese of



- Chicago: Liturgy Training Publications.
- Van der Stoep, F. & Louw, W.J. 1984. *Didactics*. Cape Town: Academica, A Division of Human & Rousseau (Pty) Ltd.
- Vianello, R., Tamminen, K. & Ratcliff, D. 1992. "The Religious Concepts of Children" in D. Ratcliff (ed.), *Handbook of Children's Religious Education*. Birmingham, Alabama: Religious Education Press.
- Vogel, D.W. 1974. *The Psalms for Worship Today*. London: Concordia Publishing House.
- Walsh, J.J. 1989. "Projective Testing Techniques" in J.P. Keeves (ed.) 1988. *Educational Research, Methodology, and Measurement – An International Handbook*. Chicago, Illinois: Pergamon Press.
- Walton, J.R. 1992. "North American Culture and its Challenges to Sacred Sound" in L.A. Hoffman & J.R. Walton (ed.) *Sacred Sound and Social Change*. London: University of Notre Dame Press.
- Warren, Jr. J.I. 1988. *O for a Thousand Tongues*. Grand Rapids, Michigan: Francis Asbury Press.
- Young, V. 2001. "Teacher Development in Music" in C. Philpott & C. Plummeridge (ed.), *Issues in Music Teaching*. New York: Routledge/Farmer.

## BIBLIOGRAPHY II (SONG BOOKS)

- Barker, K. 1995. *Great Scripture for God's Kids*. Nashville, TN: Word Music.
- Beall, C.P. & Nipp, N.S. 1986. *Wee Sing Bible Songs*. Los Angeles: Price Stern Sloan
- Choi, Y.D. 1996. *Praise Jesus 1500*. Seoul: Sing Coinonia
- SHMG (Spring Hill Music Group). 2001. *Sunday School and Bible Songs*. Milwaukee, WI: Hal Leonard Corporation.
- Kim, K.S. 2000. *The Korean-English Hymnal*. Seoul, Korea: Yeoun Publishing Co.
- Kristianson, P. & Pavlov, G. 2001. *Top 25 Kids Praise Songs*. Nashville, TN: Word Music.
- La, C.S. & Cho, Y.M. 1987. *New Songs for Sunday School II*. Seoul: Korea Children Education Mission.
- Maresca, C. 2002. *Sing with Joy, Music of the Catechesis of the Good Shepherd*. Loveland, Ohio: Treehouse Communications, Inc.
- Perkins, P. (ed.) 1993. *Sing Along Praise*. Mobile, AL: Integrity Music, Inc.
- Seo, K.T. & Han, K.S. 1992. *Children's Songs and Action*. Seoul: Church Education Mission.
- SPP (Scripture Press Publication). 1994. *Let's Sing*. Wheaton: Scripture Press Publication.
- Viljoen, W. 1982. *Children Sing Bible Stories*. Goodwood, Cape: Studio Holland, Musicprinters.
- 1988. *Children Sing Songs of Praise*. Goodwood, Cape: Studio Holland, Musicprinters.
- 1991. *Children Sing the Creation*. Goodwood, Cape: Studio Holland, Musicprinters.

## DICTIONARIES

- Benton, W. (ed.) 1979. *The New Encyclopaedia Britannica* in 30 Volumes. London: Proboscidea Rubber.
- Collins, H. 1995. *Collins Concise Dictionary*. Third Edition. Wrotham, England:



- Harper Clollins Publishers.
- Crowther, J. 1998. *Oxford Advanced Learner's Dictionary of Current English*, Oxford: Oxford University Press.
- Gehman, H.S. 1970. *The New Westminster dictionary of the Bible*. Philadelphia: Westminster Press.
- Hornby, AS 1974. *Oxford Advanced Learner's Dictionary of Current English*. London: Oxford University Press.
- Procter, P. 1978. *Longman Dictionary of Contemporary English*. Harlow: Longman Group Limited.
- Randel, D.M. 2000. *Harvard Concise Dictionary of Music*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press
- Thompson, D. 1995. *The Concise Oxford Dictionary of Current English*, Oxford: Clarendon Press

### ABBREVIATIONS OF BIBLE BOOKS

#### The Old Testament

Ge Genesis	2Ch 2 Chronicles	Da Daniel
Ex Exodus	Ezr Ezra	Hos Hosea
Lev Leviticus	Ne Nehemiah	Joel Joel
Nu Numbers	Est Esther	Am Amos
Dt Deuteronomy	Job Job	Ob Obadiah
Jos Joshua	Ps Psalms	Jnh Jonah
Jdg Judges	Pr Proverbs	Mic Micah
Ru Ruth	Ecc Ecclesiastes	Na Nahum
1Sa 1 Samuel	Ss Song of Solomon	Hab Habakkuk
2Sa 2 Samuel	Isa Isaiah	Zep Zephaniah
1Ki 1 Kings	Jer Jeremiah	Ha Haggai
2Ki 2 Kings	La Lamentations	Zec Zechariah
1Ch 1 Chronicles	Eze Ezekiel	Mal Malachi

#### The New Testament

Mt Mathew	Eph Ephesians	Heb Hebrews
Mk Mark	Php Philippians	Jas James
Lk Luke	Col Colossians	1Pe 1 Peter
Jn John	1Th 1 Thessalonians	2Pe 2 Peter
Ac Acts	2Th 2 Thessalonians	1Jn 1 John
Ro Romans	1Ti 1 Timothy	2Jn 2 John
1Co 1 Corinthians	2Ti 2 Timothy	3Jn 3 John
2Co 2 Corinthians	Tit Titus	Jude Jude
Gal Galatians	Phm Philemon	Rev Book of Revelation x